

BINGANG



TOM G. MURRAY

Club Crosby

July 1990

Important Announcement



Most of you have paid your dues for 1990, but some have not. On your mailing label, written in red, is the date of your last dues payment to Club Crosby. We would expect payment within twelve months from the date dues were previously paid. Please remember: the date on the label is not the date your subscription expires.

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment but it may become necessary to do so. If any of you are no longer interested in receiving BINGANG, please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send your check, made out to Club Crosby, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122

Dues are still \$10.00 for U. S. and Canadian members, and personal checks or money orders will be accepted. Canadian members must remit in U. S. Dollars.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of BINGANG for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are \$15.00 and must be submitted to Ken in an amount equivalent to \$15.00 U. S. Send dues or notice of non-receipt of BINGANG to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. Dollars. Personal checks will be returned, unhonored. Dues are \$15.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122 U.S.A.



The photograph of Bing Crosby on the front cover was taken by Club Crosby member Tom G. Murray in Hollywood in 1932. It has been printed with the permission
2 of the photographer.

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Kirkwood, MO 63122

Readers write

Dear Wayne,

In the "Bing's Million-Selling Singles" article Arnold Rogers left out "I'm An Old Cowhand." On the Flip Wilson TV show a man from MCA Records gave Bing a gold record for the Cowhand song. I don't remember the date, but I remember seeing it.

--Charles Sherman, Baltimore, Ohio.

Dear Wayne,

I really enjoy the BINGANG articles, especially those listing the new Crosby record albums and where they can be purchased.

I wish some of the record companies Bing recorded for would re-issue some of his early and mid-career recordings that have never been on LP.

--Bob Chandler, Naples, Florida.

Dear Wayne,

I was a member of Club Crosby back in the forties during the war years and had many pen pals. I wondered if you would mention this and say that someone by the name of Helen (Milton) Ley, who formerly lived on Leland Avenue in the Bronx would love hearing from anyone who might remember corresponding with me at that time, as I certainly would be pleased to hear from them and be brought up-to-date about their lives!

--Helen Ley, P.O. Box 654, Botsford, CT 06404.

Dear Wayne,

After hearing of the death of Lindsay Crosby I happened to see those awful trash magazines in the grocery line. I never read those things, but the one that caught my attention had a picture of Bing and Lindsay on the front. Out of curiosity I got a copy to see what kind of trash they would write. Unfortunately, I was not disappointed. The article blamed Lindsay's suicide on Bing and the horrible father it said he was. It said that after torturing himself by watching "White Christmas" he shot himself. I am really disturbed by all this. Millions of people believe what they read in those magazines. Bing was not a saint, but he certainly was not the sadistic monster he's made out to be.

--Nancy Pernini, Somerville, New Jersey.

Dear Wayne,

We all seem to take it for granted there will always be a Club Crosby and BINGANG, but we know it takes a lot of hard work on the part of the staff with the assistance of the contributors. I'm sure you know you have the support of the members, and I, for one, say, "Please don't stop!"

4

--Joe D'Addario, Jacksonville, Florida.

Dear Wayne,

Thank you for an excellent December BINGANG. I was particularly impressed by the cover. The spare but highly effective line drawing by E. Ball, superimposed on the "Blue Hawaii" sheet music, was strikingly original. Ball, I remember, was one of Reader's Digest's finest illustrators. Many such magazines have, sadly, moved away from simple black and white illustration. Certainly, his portrait of Bing is a model piece of penmanship and economy of line.

--Michael Collins, Winter Haven, Florida.

Dear Wayne,

On January 25 on the Entertainment Tonight series there was another segment in "The Lives of Famous People." This one stands apart from the others, at least the first four minutes or so. There was Gary again, this time quite outspoken of his contemplation of patricide with the use of a knife, the obvious deterrent being, of course, the eventual consequence of this dastardly act. The vilification continues unabated. There must be a much deeper hatred than appears on the surface. One would imagine that after over 12 years, this would have become a thing of the past. Whatever became of the saying "Forgive and forget"?

--Stanley Wayman, Danbury, Connecticut.

Dear Wayne,

I enjoy BINGANG a lot--it's true what they say about younger folks becoming Bing fans. I'm 26, have just really discovered him, and love him to death. A lot of my friends enjoy Bing as well. I'm getting married in August, and there'll be lots of Bing at my reception!

--Claire Grainger, River Edge, New Jersey.

Dear Wayne,

Within the past few months I've been going through my Bing 78s with a fair degree of thoroughness, and I've had at hand your excellent articles of a few years back. Though I realize that Canadian issues were beyond the scope of your research I thought you might be interested in a couple of variations I came up with. I have a different coupling on Decca #3024: "Tumbling Tumbleweeds" on the "A" side, with "The Singing Hills" on the flip side. And then there's my copy of Decca #10065 (with "Album A-403" indicated) that features the 1947 version on "White Christmas." Most other copies of 10065 that I've seen utilize the 1942 version. I wish I had a larger collection, as I'm certain there would be a good article lurking here somewhere! At any rate, if you think the notion merits it you might ask the BINGANG readers for further input.

--John Kirby, Nova Scotia, Canada.

Editor's Note: Anybody out there know of any other variations in the Canadian Decca issues?

Editor's Pages

THE CROSBY WORLD. Recently Club Crosby had a letter from Michael Crampton, Secretary-Treasurer of the International Crosby Circle. We quote part of his letter here:

"...I hope that we can work closely together in furthering our mutual interests. As I see it, the number of Crosby supporters are diminishing as the years take their toll and it is perhaps propitious that we come together as a world fraternity of Crosby appreciators. I'm thinking not so much as acting as one club as a loose confederation of appreciators. One way might be the joint publication of an 'international directory' which would list all members of the various clubs and their interests. I feel that such a publication would help to unite us. Clearly there will be a few members who will not wish to be featured and we would need to respect their wishes, but I feel certain that most members would welcome the idea. Perhaps you might like to think about the proposal and let me have your views. I will of course be writing to the other clubs to enlist their support...."

We also had a letter from Larry Kiner, of Spokane Records and Redmond Nostalgia, who wrote in part as follows:

"...In order to perpetuate the performances and memory of Bing Crosby, I think it is imperative that the various Crosby clubs form some sort of alliance in addition to maintaining their individual status. I suspect that it is the only chance for their survival in the long run. As time goes by (There's a good song title!) our ranks are thinning and unless the existing clubs do something, in twenty years they will all be gone--some possibly sooner! There is an old applicable phrase: 'United we stand (survive), divided we fall.'

"For the board members of this group, here are some recommendations: Getting all to agree and then have all meet or at least correspond with a show of unified strength to plan for the future. These board members should be made up of representatives from England, Australia, South Africa and Canada, and would include Club Crosby, Bings Friends & Collectors Society, the San Francisco Bay

Area, the East Coast of the U.S.A., ICC, et al...."

Mark and I would like to have the members' reaction to these proposals. Let us know in writing how you feel as soon as possible. We will pass on your reactions to Michael and Larry.

ABOUT THE ENQUIRER ARTICLE. Several of you expressed your feelings to us after reading the piece in the *National Enquirer* concerning Lindsay's death last December. We have reprinted a couple of those letters in the "Readers Write" section. With some apprehension, we have reprinted the article in this issue (page 54) for all the members to see. Naturally, your editor does not agree with the implications of the piece, either, but we as "Crosby people" must face the fact that there is a great deal of bad feeling toward Bing on the part of the general public because of bad press like this. Recently a respected colleague, when learning of your editor's interest in Bing, remarked, "He was a good singer. Too bad he was a terrible father." Although I hastened to correct him, he did not seem interested or convinced, and we dropped the subject.

Why is it so difficult to get Bing's records reissued? Why do so few of his movies appear on tape and TV? Why is it so hard to get a commemorative stamp issued? Until we can convince the general public to change its image of Bing, we will continue to have difficulties in these areas. Is there a solution? A lot of people loved Bing during his lifetime, and perhaps we can convince them to give Bing the respect he deserves!

KUDOS TO BING. Congratulations are in order for Ken Crossland, Michael Crampton, Malcolm MacFarlane, John Joyce, and others of the International Crosby Circle for the excellent work being done on *Bing*, the Circle's journal. The magazine is now professionally typeset, beautifully printed on high-quality glossy paper, and reflects a high standard of journalism. Keep up the good work!

PROBLEMS IN TACOMA. Denis Marshall sent us a long letter describing the problems the Bing Crosby Historical Society is having with its plans to affiliate with the Western Washington Gallery of Entertainment and to establish the Bing Crosby Theater for Students. The plans had been accepted by the Tacoma public school system and endorsed by its superintendent, by the Washington University and the City of Tacoma. Eli Ashley, the manager of the Pantages Centre, where the B.C.H.S. is located, is not cooperating with the plan and favors another development known as the Broadway Theater District. Rumors are circulating that the Broadway plans call for the expulsion of B.C.H.S. from the Pantages Centre by next spring.

We quote from Denis' letter:

"...Letters to Susan Hechtman, Promotions Manager, Downtown Tacoma Association, Suite 400, Seafirst Center, 950 Pacific Ave., Tacoma WA 98402 and/or Governor Gardner, State of Washington, Legislative Building, Olympia WA 98504, would help the attempt to give Bing a real place in Tacoma. If you can rally enough support to help us push the B.C.H.S. plans we will be much obliged, and I am sure it is something Bing would be secretly pleased about...."

It is difficult to summarize all the details of this situation in the space that we have to work with, but this is a situation that all of us should be concerned about.

AUTUMN IN NEW YORK is the theme for the Bingthings Society's second Eastern get-together in Kingston, New York on Saturday, September 15 at the Ramada. This was a very successful affair last year, and it appears that there will be an even better attendance this time. For details write to Bob Lundberg, 4084 Cherrytree Place, Lake Havasu City, AZ 86403; or 4333 South 41st #28, Tacoma, WA 98409.

REG BRISTO. By this time most of you have heard of the death of Reg Bristo, one of the true stalwarts of the United Kingdom Crosby scene and the guiding force of the International Crosby Circle for nearly 20 years. Reg died on December 2, 1989, suffering from emphysema and the effects of a fall on ice a few years ago. He will truly be missed by
6 the entire Crosby community.

A PLAY ABOUT BING. A play entitled "Moonshiners" by James Pettifer, based on the early life of Bing Crosby and the Rhythm Boys, was performed at the Palace Theatre Centre, Westcliff, England, from March 29 to April 14. We have not read any reviews, but Ken Crossland wrote that he had heard the play was "a little disappointing to the Bing enthusiast." A booking form for the play has been reprinted on page 23, and an advertising poster has been reproduced on the back cover of this issue. We hope to publish a review or two in the next issue of BINGANG.

KEN TWISS BACK AT THE HELM. Because of other commitments, Carolyn Gallacci has resigned as president of the Bing Crosby Historical Society, and Ken Twiss has resumed the presidency. It's good to have you back, Ken!

A CROSBY GENEALOGY. The May 1990 issue of the B.C.H.S. *Crooner* advertises the book "The Uncounted Irish," which is reported to contain much information about Bing's Irish roots. The book costs U. S. \$36.00 plus \$2.50 shipping and can be obtained from P. D. Meany Publishers, Box 534, Port Credit, Ontario L5G 4M2, Canada. We haven't seen the book, but we know that some of our members are interested in this kind of thing.

AN ADDRESS CORRECTION. The address for Mrs. Frank Murphy and the New Bing Crosby Colour Photo Club was incomplete as listed on page 15 of the December issue of BINGANG. It should be as follows: 32 Ferndale Ave., Wallsend, Tyne & Wear NE2N 7NE, England.

BINGANG NEEDS YOUR ARTICLES. We are "running low" on original articles written by our members especially for publication in BINGANG. We know that many of you out there are capable of turning out interesting, informative pieces about Bing, his friends, and his career. Look at Don Eagle. He wasn't sure he could write, either, but he has done some wonderful articles for the past three issues. Don is preparing still another article for the December issue. If he can do it, so can you. Let's get those typewriters (or even ballpoint pens) moving!

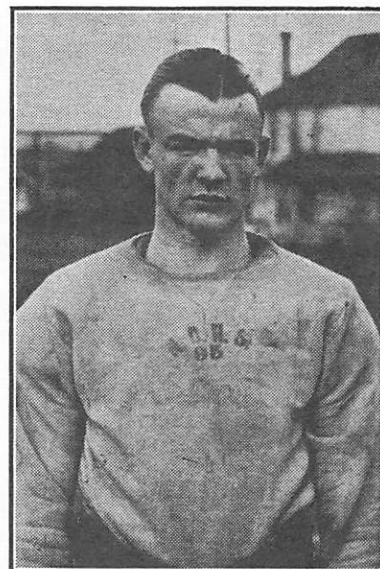
Thanks!

W.L.M.

MEET EDGIE HOGLE

Bing Crosby's First Bob Hope

BY DON EAGLE



Meet Edgerton Hogle, captain of the undefeated, unscored upon championship 1924 North Central High School "Indians" football team. On the playing field he was a devastating tackler. Off the field he was an engaging clown who would do almost anything to provoke a laugh. On the gridiron he played so fiercely he would sometimes block two men on one play. Off the field, he was the spiritual leader of a North Central dance orchestra called the Musicaladers, a group that introduced an emerging Bing Crosby into the musical world.

The Brothers Pritchard, Clare and Bob, were mainstays on the 1924 team and also were good musicians. Bob played saxophone, and Clare's banjo solos of "Baby Face" and "The World Is Waiting for the Sunrise" delighted many a North Central convocation. They, with three other "Indians," Jimmy Heaton, Alton and Miles Rinker, formed a dance orchestra, called themselves the Musicaladers and were ready to play for any and all occasions. They couldn't find a drummer to fit their discriminating taste within the hallowed halls of North Central, so they auditioned a sandy-haired fellow from Gonzaga who played fair drums, but sang even better. His name was Bing Crosby.

Crosby never formally attended North Central, but he spent so much time in the building, he was considered an "Indian" by adoption. Old timers still recall looking out the window and seeing Bing walk up the sunlit street of Augusta, flipping a 50¢ piece in one hand as he whistled or sang a song. He was seeking his new-found North Central friends to set up a rehearsal or dance job.

Edgie was the booking agent, confidant and promoter of this new musical group, and he and Bing made a natural pair of jesters. The Musicaladers were young, high-spirited, and their unwritten motto was "Do as little as possible in the way of work and leave nothing undone in the way of pleasure." Edgie was the forerunner to Bing's Bob Hope of the celebrated Paramount "Road" pictures. One 1924 graduate snorted, "Edgie didn't copy Bob Hope; Bob imitated Edgie."

Photos of him show a youth with a lean, stringy body, an elliptical face with squinty eyes under the slick, patent leather hair which was so much in vogue during the jazz age of the 1920's.

Boys would apply copious amounts of Vaseline, pomade or some other greasy substance on their hair to give it a laid-down shiny appearance. One day Edgie told Bing he was on his way to the barber, and Crosby inquired if he was getting a haircut or an oil change.

Edgie possessed the personality of a glib, fast-talking con man who could, chameleon-like, adopt any disguise to be authentically in harmony with any situation, group or gathering.

You could visualize him as the successful salesman of used cars, or a hero wearing a white hat in a western movie as his gimlet eyes stare down the black-hatted cattle rustlers who have come to terrorize the dusty cattle town. Or perhaps we see him as the Southern dandy dressed in a lacy suit and swallowtail coat who rescues the lovely Southern belle from a runaway horse and doffing his high silk hat, with a sweeping bow, in a courtly manner murmurs, 7

"It is I, Edgerton T. Hogle, who is privileged to be of some small service, Madame!"

Bing was overjoyed to find in Edgie a fellow scalawag who would be a willing partner in any and all misdeeds. After supper they would meet at Benny Stubeck's newsstand and lunch counter and perpetrate such pranks as dropping lighted firecrackers in empty ice cream containers. But by ten o'clock, Benny, fearful of parental ire, and doubtless worried over the threatened destruction of his fixtures, had sent them homeward.

One summer afternoon Bob Pritchard complained to Edgie about the tired, colorless condition of the grass in his front lawn. Early the next morning the pungent odor of a ten-foot-high pile of fragrant cow manure gracing the front yard assailed the nostrils of the entire Pritchard family, making further slumber impossible.

Then there was the time Jimmy Heaton of the Musicaladers phoned from Seattle asking Hogle to meet him at the train station with an automobile to help haul his baggage home. Edgie replied that he was busy but he'd send a friend.

A hearse with a uniformed chauffeur was in front of the Great Northern depot when Jimmy arrived, and the sorely-vexed Heaton was obliged to pay a sizeable fee to haul his luggage home.

The North Central football team journeyed to Walla Walla for a game, and while lounging in the lobby of the Marcus-Whitman Hotel, Edgie read an ad in the local paper and saw where one Jacob Strauss wished to sell a team of excellent work horses. (Remember this was before the day of tractors, combines, etc.) Edgie, seeing the prospect of enlivening a dull afternoon, telephoned Strauss, showed interest in making a purchase, and urged Jacob to bring the animals to the hotel so Edgie could examine the steeds.

This, Strauss said he would do, and now the whole team was aware of the impending joke, so when the clatter of horses' hooves was heard, they followed Hogle out on the sidewalk. Ever the opportunist, Edgie appropriated a Western hat he found on a hat rack in the lobby and looked every inch the young, successful wheat farmer.

Good Farmer Strauss, a perspiring, rotund, florid-faced German, was pleased to show his handsome horses: large,

snorting animals with flowing manes, the likes of which you see in the Budweiser TV commercials drawing large beer wagons. Edgie moved in and around the restless, stomping beasts making critical observations about the "withers" and "fetlocks" and murmuring other authentic "horsey" comments. He even went so far as to fearlessly open one of the horse's mouths to look at its teeth. About this time the football coach came downstairs, saw his men clustered around Edgie, and, sensing some kind of tomfoolery, strode through the group shouting, "All right, let's break this thing up and get out to the field. We've got a football game to play!" With that directive, Edgie and the team followed the coach to do battle with the Walla Walla Blue Devils. The last words heard from the mystified Farmer Strauss was his perplexed shout to the retreating Edgie Hogle, "Does dot mean you don't vant to buy der horses?"

Years ago Bing recited the following incident with unconcealed amusement. Hogle got a job at "Hat" Freeman's store on Stevens Street, a place that sold men's wear. One warm summer afternoon, while Freeman was out to lunch, Edgie was "minding" the store when Bing entered with the cry of "What Ho, my merry haberdasher! What's New?" Nothing was new, so they sat down to ponder the dullness of life during the hot dog days of August.

Bing espied a lurid sign "High Grade Straw Hats \$1.00!" above a table of merchandise, and a prank was born. The night before, Bing and Edgie had seen a vaudeville show, featuring an adroit juggler who finished his act by sailing straw hats over the heads of the audience, and miraculously the hats would return like a boomerang. As they pondered this miracle and looked at the hats, they reasoned that anyone with perseverance could duplicate this bit of wizardry.

Satan must have crept into their souls or maybe it was because the heat from the sun was beating down mercilessly. With a couple of hats in each hand, they went out on the sidewalk and Bing said, "Now watch closely. I'll throw this hat across the street and it'll come right back wagging its tail behind." He flung the hat and it sailed across the street, hit the sidewalk, and came to rest against a store front.

Edgie said, "Let me try," and other

hats followed, but none returned. Bing concluded that it "must be the atmospheric condition, air currents, or something.

"Hat" Freeman came back from his lunch, saw his merchandise being wasted, and with rising wrath fired Edgie and ordered Crosby off the premises.

Later, Edgie married Maudine Bartshe, a reigning brunette beauty from North Central and moved to Denver. Using his persuasive talents, he became a successful salesman.

Bing and Alton Rinker of the Musical-aders went to Hollywood, and the Crosby saga is too familiar to repeat here. But there is one interesting postscript. Years later Edgie visited Bing in California at the height of Crosby's popularity. As a house guest he resurrected Bing's dormant sophomoric instincts for devilry to such an annoying extent that Dixie Lee, Bing's first wife, chased them out of the house at 2 o'clock in the morning whereupon the two rascals sat on the curb all night long laughing and giggling, and reliving their frivolous years in Spokane.

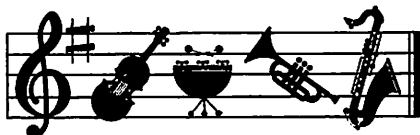
The Paramount Studio was amazed at the success of the "Road" pictures. Fred McMurray and Jack Oakie were the first choices for the leading roles. They were unavailable, so Bing and Bob were cast as carefree vagabonds who find themselves vying for the affections of lovely Dorothy Lamour.

The films became joyous, spontaneous, ad-libbing, free-for-all efforts with Crosby and Hope (to the dismay of the producers), casting aside the prepared scripts.

The "Road" pictures inaugurated a new style of comedy and made history as the most successful of all screen series.

For Bing this was "deja vu." He and Edgie had perpetrated the same "hokum" 20 years before in Spokane.

As a philosopher said, "Indeed, art imitates life."



Don J. Eagle
2209 Milford Place
Spokane, WA 99201

If you have questions or comments, feel free to write Don at the address above.

A NEW CROSBY POLL

Non-member Leigh Brown, who runs a record auction business, is conducting a Crosby Poll amongst those on his mailing list and members of Australia's Victorian Bing Crosby Society. He'd like members of Club Crosby to participate by listing records from Bing's 1934-1946 Decca period in three categories:

1. Best 10 overall
2. Best 5 jazz
3. Worst 5 recordings

Take a few minutes and drop Leigh a line at 434 Avant, San Antonio, Texas 78210. The results of his poll will be published in "The Crosby Voice," the Australian club journal, and I'm sure we'll be able to share them with our members when they are tabulated.

--M. S.

SAMMY FAIN

Composer dies: Oscar-winning composer **Sammy Fain**, whose classic love ballads included *I'll Be Seeing You* and *Love is a Many Splendored Thing*, died of a heart attack in Los Angeles. He was 87. Fain, who was nominated for 10 Academy Awards and won two, died Wednesday in the UCLA Medical Center. Among his other memorable pop hits are *Secret Love*, *Let A Smile Be Your Umbrella* and *Wedding Bells Are Breaking Up That Old Gang of Mine*.

12-7-89

Fain, Sammy, composer, born New York City, 1902.

(Lyrics by Irving Kahal): By a Waterfall; I Can Dream, Can't I?; I'll Be Seeing You; Let a Smile Be Your Umbrella on a Rainy Day; Wedding Bells Are Breaking Up That Old Gang of Mine; When I Take My Sugar to Tea; You Brought a New Kind of Love to Me.

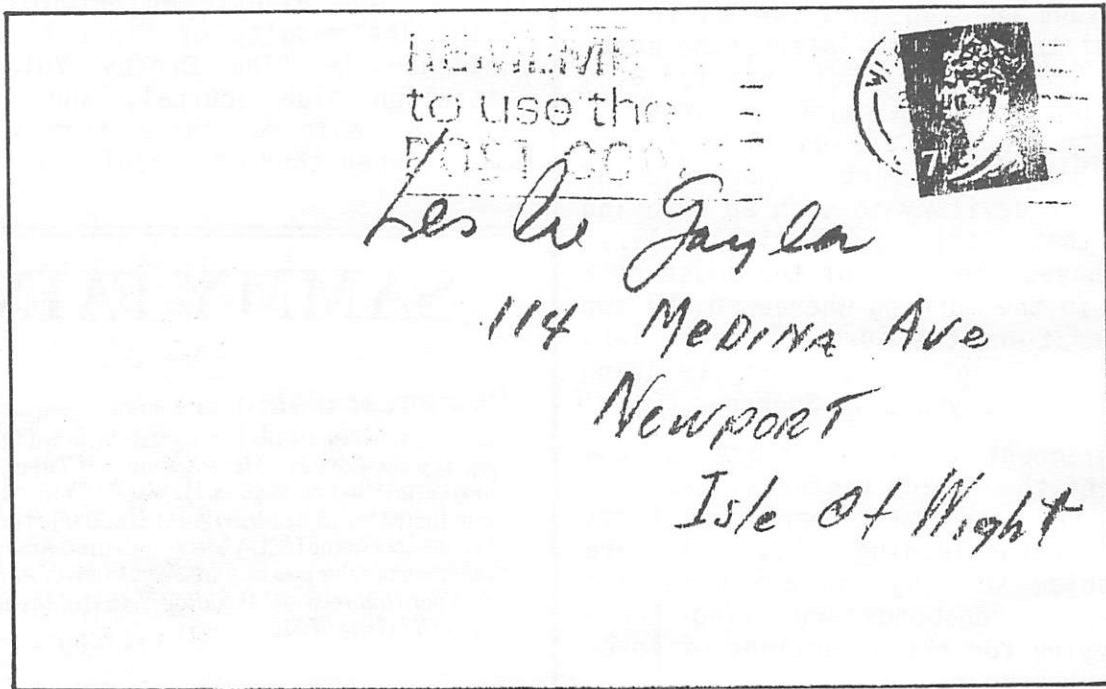
(Lyrics by Paul Francis Webster): April Love; A Certain Smile; Love Is a Many Splendored Thing; Secret Love; Tender Is the Night; There's a Rising Moon; A Very Precious Love.

(Lyrics by Jack Yellen): Are You Having Any Fun?; Something I Dreamed Last Night.

also: Dear Hearts and Gentle People; Dickey Bird Song; Face to Face; I Just Can't Do Enough for You; Nobody Knows What a Red Headed Mama Can Do; The World Is Your Balloon; You, Dear.

More Crosby Correspondence

The items featured in this article come from long-time Crosby enthusiast and drum-beater, Leslie Gaylor. His efforts to promote Bing and his various undertakings are legendary and not surprisingly came to the attention of Bing and his staff at the Crosby office. In fact, Bing was so appreciative of these efforts that he and Leslie developed a relationship that went away beyond that of "star" and "fan." In letters and in personal conversations, Bing offered several times to reimburse Leslie monetarily for the time and out-of-pocket monies spent on his behalf which, naturally, Leslie always refused outright. However, on a couple of occasions, despite his protestations, an unsolicited check arrived from the Crosby office. Two of these treasured Bing Crosby mementos are reproduced here. --M. S.



Top: Bing's hand-addressed envelope to Leslie Gaylor
Bottom: Bing and Leslie outside London's Connaught Hotel, October 12, 1973

Claridge's

Aug 21

Dear Leslie - You may be
sure I fully appreciate
the many things you have
done in behalf of my
English image and career.
I'm sure none of it would
have happened without your
impetus. I can tell you
also it was great fun for
me working with Barnes
Moore, Drewett, Astaire and
so many others. Reawakens
my interest in the business.
Let's hope something serious
develops. Yours Bing

Bing's August 21, 1975 letter to Leslie was written on stationery from Claridge's Hotel in London, where he was staying at the time. It reads as follows: Dear Leslie - You may be sure I fully appreciate the many things you have done in behalf of my English image and career. I'm sure none of it would have happened without your impetus. I can tell you also it was great fun for me working with Barnes, Moore, Drewett, Astaire, and so many others. Reawakens my interest in the business. Let's hope something serious develops. Yours Bing

Barnes-English record producer
Moore-English orchestra leader

Drewett-BBC-TV "Parkinson Show" producer
Astaire-Fred Astaire (recorded an album
in London with Bing a month earlier
in July 1975)

Bing Crosby
170 NORTH ROBERTSON BOULEVARD
BEVERLY HILLS, CALIFORNIA 90211

186
389402
16-2610
1220

PAY TO THE ORDER OF ☒ **LESLIE GAYLOR**
114 Medina Ave.
Newport
Isle of Wight PO 30 1HG
ENGLAND

DATE 9-22-75 AMOUNT \$100.00

CROCKER NATIONAL BANK
LOS ANGELES MAIN BRANCH
611 WEST 6TH STREET
LOS ANGELES, CA 90017

Bing Crosby
SPECIAL ACCOUNT

1220 2610 400 112479

DETACH BEFORE DEPOSITING

BING CROSBY 170 NORTH ROBERTSON BOULEVARD BEVERLY HILLS, CALIFORNIA 90211

For help on various albums. Many Thanks.

Bing Crosby

DETACH

Checks received from Bing by Leslie Gaylor

Bing Crosby
170 NORTH ROBERTSON BOULEVARD
BEVERLY HILLS, CALIFORNIA 90211

1395
087
16-2610
1220

PAY TO THE ORDER OF ☒ **LESLIE GAYLOR**
114 Medina Ave.
Newport
Isle of Wight PO 30 1HG
England

DATE 5-24-76 AMOUNT \$100.00

CROCKER NATIONAL BANK
LOS ANGELES MAIN BRANCH
611 WEST 6TH STREET
LOS ANGELES, CA 90017

Bing Crosby
SPECIAL ACCOUNT

1220 2610 400 112479 0000010000

DETACH BEFORE DEPOSITING

BING CROSBY 170 NORTH ROBERTSON BOULEVARD BEVERLY HILLS, CALIFORNIA 90211

Re - Publicity.

Many thanks -

Bing Crosby

DETACH

DON EAGLE PROVIDES FURTHER INSIGHT INTO EARLY BING LETTER

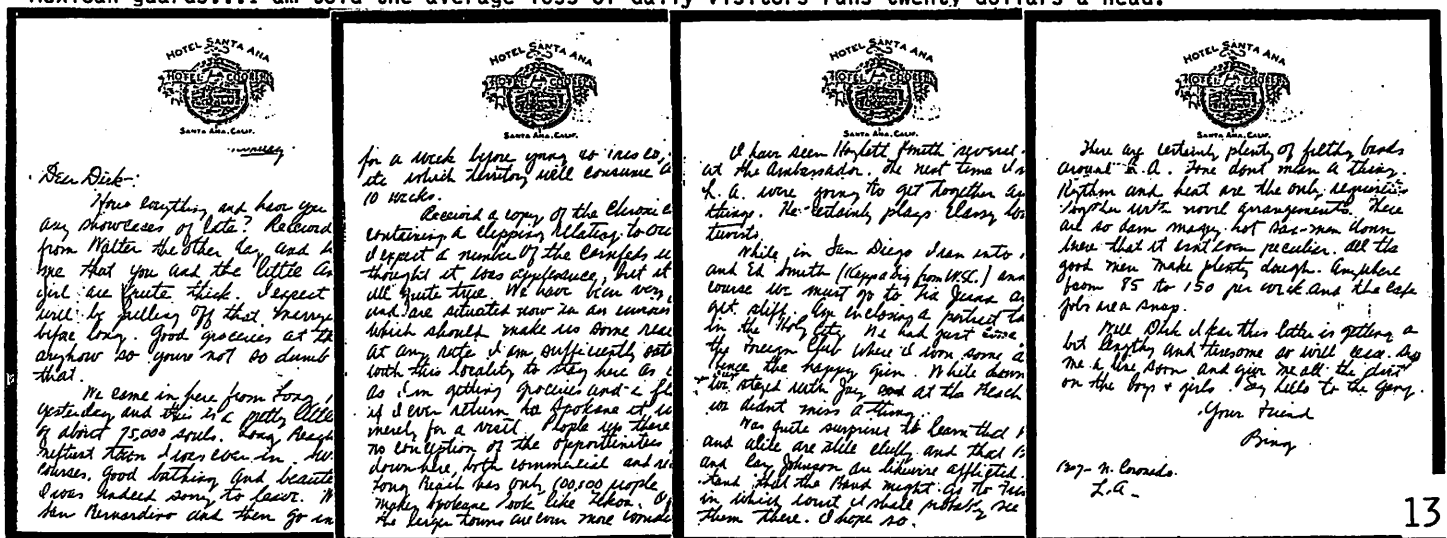
A couple of issues back, we featured a four-page letter penned by Bing in 1926. Because of its very nature as a personal letter between long-time friends, a couple of the phrases he used and several of the people he mentioned in it are understandably meaningless even to Crosby collectors familiar with his formative years. However, if you were from Spokane and knew and talked to many of Bing's friends from this era, you might be able to offer a little more insight into their meaning. Enter club member and Spokane native, Don Eagle, who writes: "I gave a second reading to the letter Bing wrote to Dick Crabbe, and I might be able to interpret some of the phrases that mystified you:

1. Have you watered any showcases...I don't know what this means--an inside joke--and if I know Bing it refers to some scatological incident.
2. Hazlett Smith...certainly plays classy looking twists...This one is not too difficult. "Twists" is a dated slang word for girls, skirts, chicks, etc. It translates to "Hazlett is dating or running around with some good-looking girls."
3. We stayed with Jay at the Beach...Jay Eslick, a drummer from Spokane, went to California prior to Bing. Local legend has it that Jay's brother Art, a policeman from here, suggested Jay leave Spokane because of some real or fancied transgression. Jay lived at Mission Beach. I know Jay well. He booked bands in the San Diego area for 30 years before moving to Arizona. Jay and Bing were drinking buddies for years.

Mark Scrimger adds: In his letter, Bing briefly recounted a social call he made at the Foreign Club in Tijuana, Mexico. I recently ran across two contemporary accounts describing the highlights and sidelights of prohibition-era Tijuana in general and those of the Foreign Club in particular. These passages make it easy to see why young Bing and his friends decided to head south of the border.

A reporter from The Saturday Evening Post described mid-'20s Tijuana this way: "The drinkers slowly making the rounds...starting at the Last Chance Saloon at one end of Main Street, and proceeding through the Cantina Vernon, the Savoy Cafe, the Log Cabin Bar, the Nuevo Palacio, the Tivoli Bar, the Anchor Bar, Booze's Place, the Red Mill, and so on....From every salon on Main Street come the hectic strains of a jazz orchestra or a jazz piano..."

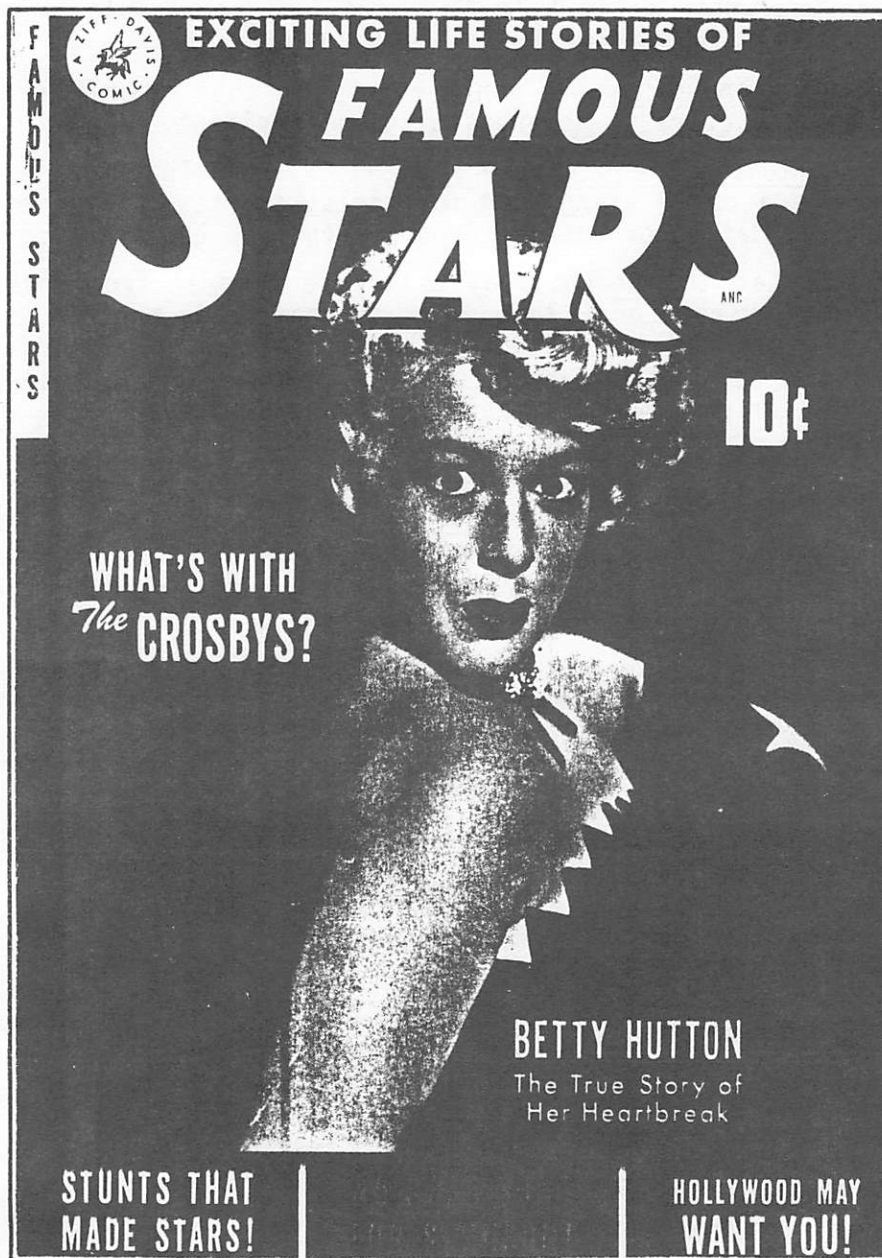
O. O. McIntyre, a syndicated columnist, wrote: "The Foreign Club, a handsome new structure, is the biggest gambling house in Tijuana, at the end of Main Street, with acres of parking space. This holds several thousand people, and roulette, fan tan, chuck-a-luck, chemin de fer, black jack, slot machines, and such flourish. There are bars on all four sides of the room to stimulate customers and perk them over their losses. Crowds are orderly, and a violent squawker finds himself being escorted over the line by Mexican guards...I am told the average loss of daily visitors runs twenty dollars a head."



See You in the Funny Papers

MATERIAL FROM THE COLLECTION OF AL SUTTON

What more touching tribute could anyone ask for than to have their life and career immortalized in the pages of a comic book? Bing was so honored during his lifetime when the Ziff-Davis Publishing Company put out this issue of FAMOUS STARS in 1950 with a section entitled "What's With The Crosbys?". As is the case with most attempts at articles of this nature, the facts are a bit muddled but nevertheless, I think you'll find it an interesting piece of Crosbyana. --M. S.



NOTE: The rather dark cover illustration above points up a technical problem involved in reproducing combinations of the colors black and red in half-tones and on copy machines. Although the contrast is evident in the original, the reds always show up as black when reproduced in black and white, thus masking the contrast and eliminating any details or lettering, should it also be of a darker tone. The original cover of this comic book has a bright red background and Betty Hutton in a black dress. This problem also surfaces in some of the individual panels, just in case you think your eyes are going bad.

What's With the CROSBYS?



THEY CALL HIM **THE GROANER**... **DER BINGLE**... AND **MR. AMERICA**... AND RIGHT OFF EVERYONE KNOWS THAT YOU'RE REFERRING TO AMERICA'S FAVORITE ENTERTAINER, WHO HAS BEEN THE UNDISPUTED HOLLYWOOD BOX-OFFICE CHAMPION FOR FIVE YEARS... **BING CROSBY!**

TODAY HE'S A NATIONAL HABIT... A SCINTILLATING STAR BELOVED IN ALL FOUR CORNERS OF THE WORLD... HE'S WON SO MANY POPULARITY CONTESTS THAT NOBODY KEEPS COUNT ANY MORE! BUT DOES HIS POPULARITY STOP AT THE THRESHOLD OF HIS OWN DOOR? RUMORS ARE FLYING THAT THE DEEP ROOTS OF HIS MARRIAGE TO

DIXIE LEE ARE ABOUT TO WITHER AND DIE! HOW MUCH IS TRUTH... AND HOW MUCH IS RUMOR? NO WONDER EVERYBODY IS ASKING...

WHAT'S WITH THE CROSBYS?

EVERYONE LOVES HIM, BUT OF ALL HIS MILLIONS OF ADMIRERS, I GUESS ONLY I - HIS WIFE - KNOW THE REAL BING!

THE BOMBSHELL THAT EXPLODED THE DIVORCE RUMORS STARTED WHEN BING EMBARKED FOR EUROPE... MINUS DIXIE! REPORTERS SWARMED TO THE OFFICE OF BING'S LAWYER, WHERE THEY FOUND HIS BROTHER, LARRY, AND BESIEGED THEM FOR A STATEMENT...

YES... THEY HAD A QUARREL... BUT ALL MARRIED COUPLES QUARREL! YOU BOYS KNOW THAT!

STOP SPARRING WITH US, MR. O'MELVENY! THE PUBLIC WANTS TO KNOW IF BING AND DIXIE ARE WASHED UP!

HOW ABOUT IT, LARRY? IF IT'S GOING TO COME OUT, IT MIGHT AS WELL COME OUT NOW!

WELL... IT LOOKS LIKE THAT WONDERFUL NINETEEN YEAR OLD MARRIAGE IS ABOUT TO DISINTEGRATE!

IF THEY DO BREAK UP, I HOPE IT'S A LEGAL SEPARATION INSTEAD OF A DIVORCE!

THANKS... THAT'S ALL WE WANTED TO KNOW!

IT'S PAGE ONE STUFF!



--- AND WHAT DID DIXIE SAY?

I'M STILL IN LOVE WITH BING, AND I HAVE NO INTENTION OF ENDING OUR MARRIAGE! THERE WON'T BE A SPLIT UNTIL I GIVE THE GREEN LIGHT --- OR ~~HE~~ DOES!

THANKS, DARLING!

JUST ONE MORE SHOT, PLEASE! WILL YOU LOOK THIS WAY?

THAT SHOULD HAVE ENDED THE RUMORS ... BUT THE GOSSIP WOLVES WEREN'T CONTENT TO LET IT LIE! AFTER ALL, THERE WAS STILL THAT STATEMENT THAT WAS GIVEN OUT BY HIS LAWYER AND HIS BROTHER. *THE GLEANER* WAS NEWS --- *BIG* NEWS! ANYTHING HE DID WAS NEWSWORTHY, AND AN IMPENDING DIVORCE WAS TOO BIG TO LET A RIVAL SOURCE GET A SCOOP! SO, WHEN BING RETURNED FROM EUROPE---

DIXIE SAYS SHE HEARD FROM YOU EVERY DAY WHILE YOU WERE IN EUROPE...

IF DIXIE SAYS SO... THEN IT'S SO! SHE'LL BE FLYING IN FROM THE COAST IN A WEEK TO MEET ME HERE, AND WE'RE GOING TO DO THE TOWN UP RIGHT!

BUT WHEN A WEEK PASSED WITH NO SIGN OF DIXIE, THE PAPERS KNEW THEY HAD UNEARTHED SOMETHING MORE THAN A RUMOR! WHERE THERE WAS SO MUCH SMOKE, THERE WAS BOUND TO BE SOME FIRE ---

LOOKS LIKE THAT IDYLIC CROSBY MARRIAGE IS ABOUT TO GO DOWN FOR THE LAST TIME! I HEARD THEY'RE TALKING ABOUT A FINANCIAL SETTLEMENT. HE SET UP A TRUST FUND FOR HIS KIDS ---

I GUESS IT'S ON THE LEVEL... SHE DIDN'T COME IN TO MEET HIM, AS HE SAID SHE WOULD!

WHY... THEY'RE SELDOM SEEN TOGETHER IN PUBLIC! EVERYONE KNOWS THEY HAVE THEIR OWN FRIENDS!

AND THE FANS MULLED THAT ONE OVER... THEY REMEMBERED THE INFREQUENT APPEARANCES OF THEM TOGETHER... AND THEY REMEMBERED ONE OF THE LAST TIMES BING AND DIXIE APPEARED IN PUBLIC TOGETHER...

THE NIGHT BING WON AN "OSCAR" FOR HIS SUPERLATIVE ACTING JOB IN "GOING MY WAY"...

AREN'T YOU PROUD OF HIM, DIXIE?

I ALWAYS HAVE BEEN!

I THINK YOU DESERVE AN "OSCAR" TOO! NOBODY EVER DREAMED HE'D COME THIS FAR WHEN YOU MARRIED HIM... YOU DESERVE A BOW!

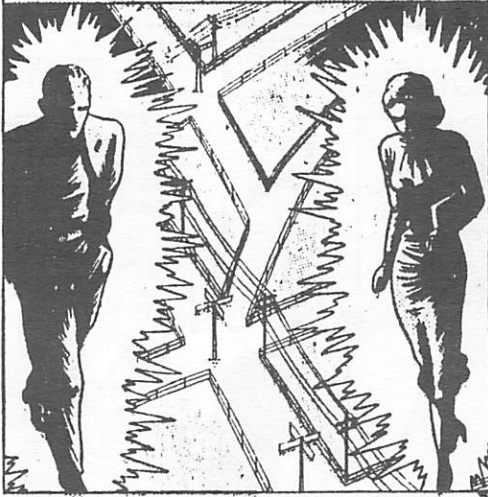
NO - HE OWES IT TO HIMSELF! HE DID IT ON HIS OWN... NOBODY HELPED HIM GET WHERE HE IS - INCLUDING ME! HE'S THE HARDEST WORKING GUY IN THE WORLD!

BUT THERE WERE MANY WHO COULDN'T HELP WONDERING HOW DIXIE FELT WALKING IN BING'S SHADOW FOR SO MANY YEARS! AFTER ALL, SHE HAD BEEN A BIG STAR IN MUSICAL COMEDY LONG BEFORE HE ARRIVED ---

SHE'S WONDERFUL! THAT'S WHAT I CALL STOPPING THE SHOW!

FOR MY MONEY, THERE'S NO ONE BETTER IN MUSICAL COMEDY TODAY! I UNDERSTAND HOLLYWOOD IS AFTER HER.

BUT WHERE DID IT ALL START? WHERE WERE THE CROSSROADS THAT BROUGHT BING AND DIXIE TOGETHER?



NOBODY DREAMED WHAT BING WAS DESTINED FOR WHEN HE WAS GROWING UP. HE CARRIED NEWSPAPERS -- WAS A JANITOR IN A MEN'S CLUB -- DROVE A GROCERY TRUCK -- AND WORKED IN THE POST OFFICE --



HE EVEN TRIED HIS HAND AS A LUMBERJACK -- BUT ON HIS SECOND DAY ON THE JOB --



WITH YOUR GIFT OF GAB, SON, YOU'D MAKE A GOOD LAWYER! WHY DON'T YOU ENROLL IN GONZAGA THIS FALL AND STUDY LAW?

OKAY, DAD -- IF THAT'S THE WAY YOU WANT IT --



AT GONZAGA, BING PLAYED ON THE FRESHMAN FOOTBALL TEAM AND THE VARSITY NINE -- BUT IT WAS AS A MEMBER OF THE GLEE CLUB THAT HE FIRST DISCOVERED HIS VOCAL CHORDS --



AND THEN, A FEW YEARS LATER, HE MET AL RINKER, LEADER OF A LOCAL DANCE BAND --



BUT IN 1925, THE BAND BROKE UP, AND ONCE MORE BING STOOD AT THE CROSSROADS, WONDERING WHAT NEW PATH TO TAKE

HOW ABOUT COMING TO LOS ANGELES WITH ME? MY SISTER MIGHT BE ABLE TO PUT US IN TOUCH WITH SOMEONE... WANT TO TAKE A CRACK AT IT?

I'VE ALWAYS WANTED TO MEET THAT SISTER OF YOURS... I'M ONE OF MILDRED BAILEY'S OLD FANS! LEAD ON, MY LAD... I FOLLOW!



YES, AL RINKER'S SISTER WAS THAT OLD ROCKIN'-CHAIR SINGER, MILDRED BAILEY... AND SHE *DID* HAVE A LEAD FOR THEM...

MIKE LYMAN IS LOOKING FOR AN ACT... I'LL TALK TO HIM ABOUT YOU KIDS... NOW CHASE ON OUT OF HERE! I HAVE TO GET READY FOR MY NEXT NUMBER!

WHAT A GAL!



FROM MIKE LYMAN'S CAFÉ, THEY WENT INTO VAUDEVILLE...

YOU'VE GOT 'EM EATING OUT OF YOUR HAND, BING! GIVE 'EM AN ENCORE...

ENCORE IT IS, CHUM!



AND THEN, ONE DAY...

WHA--? PAUL WHITEMAN!

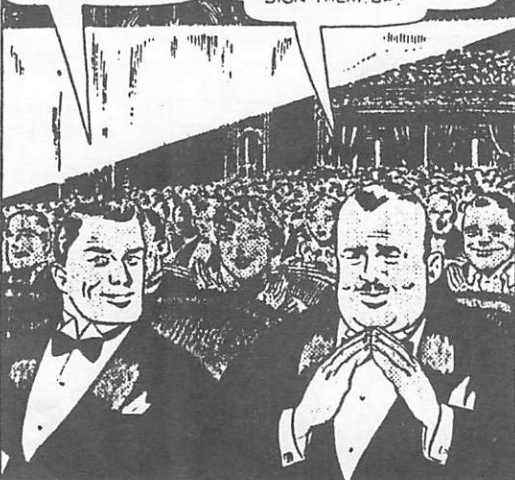
HEY! GUESS WHO'S SITTING OUT THERE CATCHING THE ACTS? THE KING OF JAZZ HIMSELF!

WAIT'LL I GARGLE MY TONSILS! WE'RE GOING TO GIVE HIM SOMETHING SPECIAL!

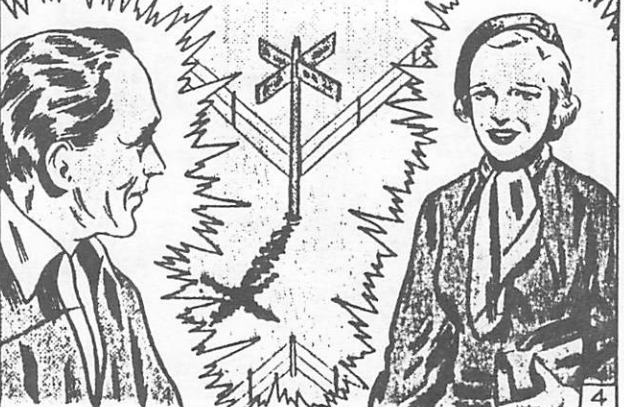


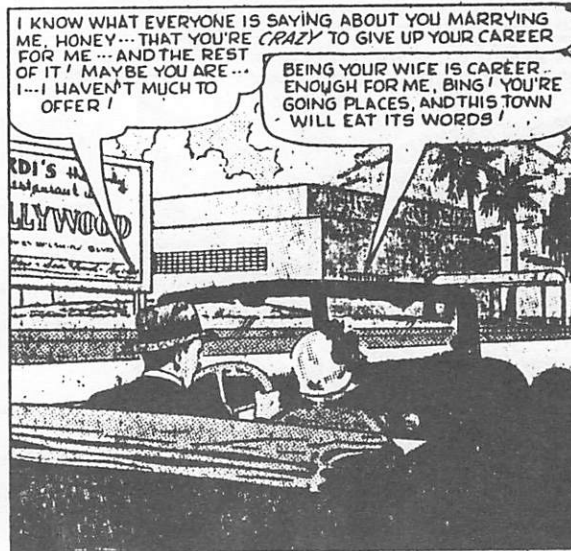
WHAT DO YOU THINK OF THOSE KIDS, PAUL?

NOT BAD AT ALL! I CAN USE THEM WITH THE BAND... SIGN THEM UP!



JOINED BY HARRY BARRIS, THE TRIO BECAME THE PAUL WHITEMAN RHYTHM BOYS, AND TOURED WITH THE GREAT BAND MASTER'S TROUPE FOR THREE YEARS... THEN WHITEMAN SIGNED TO APPEAR IN "THE KING OF JAZZ", AND IT WAS AT THIS TIME THAT THE PATHS OF DIXIE AND BING WERE DESTINED TO CROSS...





BUT DIXIE'S PREDICTION ABOUT BING GOING PLACES WAS SOON TO COME TRUE! BING MADE SOME MOVIE SHORTS FOR MACK SENNETT WHICH LED TO A RADIO CONTRACT WITH C.B.S. ... AND ALMOST OVERNIGHT ...



THEN PARAMOUNT PICTURES SIGNED BING, AND THE REST IS HISTORY ... AND A FABULOUS HISTORY IT HAS BEEN ... EVEN FOR HOLLYWOOD!



EVERYTHING TO LIVE FOR, YOU'D SAY... A WIFE WHO IS ATTRACTIVE, CHARMING, AND A GOOD SPORT... FOUR SONS WHO ALREADY SHOW SIGNS OF FOLLOWING IN HIS FABULOUS FOOTSTEPS... ALL THE FAME, FORTUNE, AND ADULATION A MAN COULD WANT...

BUT ONLY BING CAN SAY WHETHER THAT MAKES HIS LIFE COMPLETE...

IT'S PHENOMENAL! LOOK AT THAT CROSBY FAN MAIL! I'VE GOT FOUR SPONSORS FIGHTING OVER HIM!

THE MOVIES WILL BE AFTER HIM SOON! BETTER PICK UP ALL THOSE OPTIONS OF HIS!

MORE FAN MAIL FOR CROSBY!



BING, YOU'RE ONE OF BING'S BEST FRIENDS. WHAT COOKS WITH HIM? HE SEEMS SO UNCOMFORTABLE AND UNHAPPY SOMETIMES... LIKE HE IS RIGHT NOW!

BING IS A LONER, CHARLEY! PEOPLE CAN'T UNDERSTAND THAT... AND A MAN IN HIS POSITION HAS A MILLION DEMANDS MADE ON HIM... HE LIVES HIS LIFE IN A FISHBOWL!



SOME OF THE BEST TIMES HE'S HAD WERE WHEN HE WAS WITH HIS OWN FRIENDS, AND TREATED AS JUST ANOTHER GUY... INSTEAD OF THE GREAT BING CROSBY! HE AND DIXIE MAY NOT SEE EYE-TO-EYE ON EVERYTHING... AND IMMEDIATELY EVERYONE THINKS OF DIVORCE!



SUPPOSE HE DID HAVE A SPAT WITH DIXIE... SO WHAT? EVERYONE QUARRELS WITH HIS WIFE ONCE IN A WHILE - BUT IF BING DID, THE PUBLIC SHOULD RESPECT THEIR FEELINGS, AND GIVE THEM A CHANCE TO PATCH IT UP!



MAYBE THAT'S THE SENTIMENT ALL THE FRIENDS AND FANS OF BOTH BING AND DIXIE OUGHT TO ADOPT...

THEY BOTH HAVE TOO MUCH ON THE BALL TO LET THEIR MARRIAGE COLLAPSE AFTER ALL THEY'VE BEEN THROUGH TOGETHER...

AFTER WHAT THEY'VE BEEN TO EACH OTHER!

THE END

BING GOES OVER

WITH A BANG!

That radio has carried
'round the world; and
now he's in the talkies



When Bing Crosby starts to croon over the air, six million women get heart-throbs, but Bing is not aware of any woman but his actress wife, known professionally as Dixie Lee

By
**JAMES M.
FIDLER**



Bing is no mollycoddle crooner, but a he-man who eats like a thrasher, snaps golf clubs in two in rage, and swims with remarkably long and powerful strokes

I SHUDDER to think what would happen if that Boston audience were to greet Bing Crosby as it welcomed Rudy Vallée. I refer to the vegetable shower given Rudy when he sang *Give Me Something To Remember You By*, an invitation the Bostonians did not overlook. Vallée accepted the rebuff quietly, but again I shudder to think of Bing's probable reaction. I can visualize him leaping over the footlights to the drummer's head, thence into the midst of the vegetarians. I can see the tomatoes and cabbages flying, and I have a mental picture of Crosby cramming spinach down a Harvard student's throat with, "Eat that; it's good for you."

As most movie fans and all radio followers know, Bing Crosby croons six nights each week over the radio. He is the feature artist of the Cremo program, heard over the Columbia Broadcasting network, and he goes on the air at exactly eleven o'clock, Eastern standard time.

Bing is a fire eater. Once he was also a firewater drinker, but that is past history; he is off the stuff. Bing is not large physically, but he has shoulders that look thick and are heavier than they look; hands that seem to be big, and are bigger than that; a head that is too large even for his heavy shoulders and torso. He is one of the strongest men I have ever known. His grip is like the crush of a vise, and his muscles are hard and springy, like the rubber of your automobile tires.

He wears an air of arrogance that he adopted when he was younger, to hide a certain inferiority complex. He no longer has the complex, though he still maintains the arrogance. He is a complete believer in Bing Crosby, but this must not be mistaken for conceit; rather, it is enviable confidence. When he steps on a rostrum to sing, he is as far apart from his listeners as a school professor from his pupils. He has an absolute disinterest in all women, other than his wife, and he clings closely to a chosen few friends among men.

Bing loves to gamble. New Year's night, 1931, he arrived at my home shortly after midnight, and immediately took a seat in a blackjack game. When I retired at six-fifteen the following morning, he was still playing.

Bing Goes Over With a Bang!

I gave orders to the servants to break-fast them at eight.

Crosby spends most of his daylight hours on golf courses, and he will wager his last dollar on his game. If all the golf clubs Bing has broken during moments of anger over poor shots were mended and laid end to end, I am positive they would stretch across the State of California. I do not know what the world's record for the golf club throw is, but I have seen Crosby sling a mashie across the river at Lakeside, the actors' golf club near Hollywood. On another occasion, he threw a brassie from the fairway of the sixteenth hole over the wall that surrounds Universal Studios, a distance of nearly three hundred feet.

His fourth love (the first three, in order, are Mrs. Bing, who is professionally known as Dixie Lee; singing and golf) is swimming. Last summer he was a guest on Lloyd Bacon's boat at a time I was weekending on Richard Arlen's yacht. Vessels were anchored all over the bay, and it seemed every boat had a phonograph, and every phonograph was equipped with Crosby records. Day and night, his voice could be heard from a dozen or more sources. It was at that time when *I Surrender Dear* and *One More Chance* were at the height of their popularity. I sat on the deck of Arlen's yacht, resting from an early morning swim, when I perceived a man plowing lazily through the water toward me. A hundred yards away, he turned suddenly on his back and floated. Then he began singing. Nobody could mistake that voice. Heads popped from portholes everywhere. Women and men in garb intended only for privacy dared the public gaze and stood on decks. Probably the very fish in the sea stopped to listen; the lady fish, at any rate.

"It's Bing Crosby," could be heard from all sides. "It's Bing Crosby," one woman shouted to another far ashore. "It's Bing Crosby," an excited girl cried, and fell into the ocean in her excitement. The swimmer, abruptly aware of the commotion he had aroused, stopped singing with a promptness that made the after silence sound heavy and oppressive, like the minute just before doom. Again those big, strong arms rose and fell in a slow, lazy stroke, and amidst cries of "Sing some more, Crosby" and "Please don't stop, Bing," he reached the side of Arlen's yacht. I extended a helping hand and he clambered aboard.

"What's the idea of waking the neighbors?" I said.

"How about some coffee?" he returned.

Jobyna Ralston, Arlen's wife, appeared from below.

"Morning, Bing," she said. "Stick around; breakfast will be ready in a couple of minutes."

"Just dropped over for some coffee, Joby," he answered. "Folks are too lazy around our boat to get up."

Bing had three cups of coffee, four eggs, two slices of ham and I failed to count the buns. It takes food to maintain the body of the big fellow with the acrobatic voice. I recall, when we were teammates during last year's inter-club golf matches, Bing indulged in a heavy luncheon before we started, partook of an ice cream cone between nines and topped that with a sandwich and several highballs when we had finished.

Last autumn, Dixie and Bing had a family tiff. It was nothing very serious, but it separated them for a few days. During that period of enforced bachelorhood, the sex-voiced baritone made life miserable for his fellow club members. He established a new record for broken shafts, and nobody on the links felt safe while within club hurling range of the melancholy Crosby.

I tried to persuade him it would blow over.

"Not a chance," he muttered. "She's given me the gate."

I tried to laugh him into good humor. "There are about six million women eager to take her place," I said.

That did not encourage him; he was not interested in the other six million.

"You don't get my point," I explained. "I mean, no one woman is going to relinquish with ease a thing six million others want."

Subsequently my philosophy proved correct, although Dixie came back only with the understanding that Bing stop drinking. Was he glad to make such a sacrifice? If you think not, then you don't know how sorely he missed that pretty, lovable, little blonde wife. Incidentally, Mrs. Crosby is far-sighted; since Bing took to the straight and narrow, he has progressed far. In Los Angeles, he considered himself fortunate if his salary and royalties amounted to three hundred dollars a week. In New York it is reported he is now earning more than six thousand dollars every week, and wise men state this will increase to ten before the year ends.

The singer's rise to nationwide popularity has been astounding. His phonograph records sell so rapidly that music stores cannot keep them in stock. When he broadcasts a new number, it becomes an overnight sensation. He has imitators in nearly every city where there is a radio station. During the quarter-hour he broadcasts, millions of women and men dial to his station and thrill to his songs. He receives thousands of fan letters every week; more by far than the most popular motion picture stars.

For that matter, Bing Crosby is a motion picture star. He appeared in two Mack Sennett comedies, *I Surrender* and *One More Chance*, which you should certainly see if you have not. On the screen, he has a definite, indolent personality. Had he not gone to New York and signed a lucrative radio contract, he was certain to have gone far in motion pictures. Even so, Mack Sennett re-

cently sent an entire film unit East in order to make new comedies with Crosby, and plans are now afoot to star Bing in a series of feature length productions. It seems that he has sex appeal in his appearance, as well as his voice.

Bing was christened Harry Crosby by his fond parents, and he was born in Tacoma, Washington. He studied to be a lawyer, and had he followed the profession, it is possible the same sympathy commanding catch he manages to get into his voice when he sings would have been useful in persuading juries that murderers "did it for their mothers."

He has never had a singing lesson in his life. However, since he was old enough to remember, he has been a singer. First it was for the amusement of school kids. Then he sang to his sweethearts. One fine day he sang in a Los Angeles restaurant and was heard by Paul Whiteman. The fat orchestra leader recognized talent in Crosby and placed him under contract. Shortly after that Bing became a member of Whiteman's Rhythm Boys, a famed trio that was a feature of the orchestra's performance.

Whiteman came to Hollywood to make *The King of Jazz*, and brought the trio along, which was a great error. The three boys liked California, and when their contracts with Whiteman expired, they joined Gus Arnheim's Coconut Grove orchestra. A few months ago Bing ended this engagement to become a radio star.

Perhaps no greater tribute can be paid a man than Hollywood has paid to Bing. Everybody is happy over his success. Jealousy, as common in Hollywood as Shakespearian actors, has not touched the widespread good wishes extended to the boy who made good in the big town. Everyone has a good word for Crosby.

Let's drink a toast to Bing; he won't drink one to himself.

This article is from the November 1931 issue of Screen Play magazine. It was contributed to BINGANG by Bob Landry of Aurora, Illinois.

Unidentified clipping 1952 Helsinki

Prospects of the U.S. sending athletes to Finland were grim two weeks before departure. A fund-raising campaign was half a million dollars short of its goal when help arrived from, of all places, Hollywood.

Bing Crosby and Bob Hope rode to the rescue, agreeing to serve as joint masters of ceremonies for a round-the-clock Olympic telethon. The fund-raiser worked. Within 15 hours, the comedians received pledges totalling \$1 million. Had it not been for their efforts, Horace Ashenfelter and Bob Mathias may have been denied the opportunities to set world records.

Australian Report by David B. Currington

BING'S ROAD THROUGH THE BRITISH ISLES

I remember the time well because it was the week after Bing's death. It's the detail I'm uncertain of.

The Sydney Opera House was showing a series of lunchtime travelogues, and Bing was scheduled to appear in one on the British Isles the following week.

With the shock announcement that Bing had died, it was even more important for me to see the advertised programme, which I did with some melancholy.

This fairly insignificant aspect of Bing's career has recently become significant to me with the realisation that I've never heard or seen anything written about its existence. This leads me to wonder if I am the only one in our circle to have seen the travelogue or, for that matter, to even know about it? I hope not, because it's a terrible responsibility to single-handedly recall sufficient detail which may enable even scant biographical records.

By Bing's physical appearance and choice of clothes (which I vaguely remember to include a red cardigan and

possibly the hat he wore for the 1975 Parkinson programme) I feel the programme was recorded in either 1975 or 1976. Bing was in the U.K. for extended visits during these years, and it was evident to me at the time that his contribution was recorded there. Although a number of locations were shown about which Bing spoke, his on-camera scenes were restricted to a park or perhaps a golf course, which I remember him strolling through. I fancy he was carrying a golf club, but maybe it is that, just fancy.

The travelogue was quite short--perhaps ten or fifteen minutes--but for the life of me I today can't recall any one attraction. Bing did speak of trout fishing, so it could be that his interests were drawn upon to give a Bing's-eye view of the country.

So there we have it! Can anyone ease my anguish and offer further information or connecting detail on what I imagine to have been "Bing's Road Through the British Isles"?

MOONSHINERS

by James Pettifer

A new play about Bing Crosby and his early days

What was the young Bing Crosby really like? And who were the group, The Rhythm Boys with whom he started off his fabulous career?

The Palace Theatre is delighted to be the first theatre to present this new play which vividly captures the struggles, laughs and music of this young rhythm group -- one of whose members was to become possibly the biggest star ever in America.

And it's full of memorable songs interwoven into a fascinating story.

Thur	29 Mar	8.00pm	Sat	7 Apr	8.00pm
Fri	30 Mar	8.15pm	Mon	9 Apr	8.00pm
Sat	31 Mar	8.00pm	Tues	10 Apr	8.00pm
Mon	2 Apr	8.00pm	Wed	11 Apr	2.30pm
*Tues	3 Apr	8.00pm	Wed	11 Apr	8.00pm
Wed	4 Apr	8.00pm	Thur	12 Apr	8.00pm
Thur	5 Apr	8.00pm	Fri	13 Apr	NO PERFORMANCE
Fri	6 Apr	8.15pm	Sat	14 Apr	8.00pm
Sat	7 Apr	4.45pm			

**Signed in BSL*

Moonshiners	Stalls, D. Circle	Rear Circle	Gallery
Mon/1st night	£4.50	£3.00	£2.50
Tues/Wed/Thurs	£5.50	£3.50	£2.50
Friday	£6.50	£4.50	£3.50
Saturday	£7.50	£5.50	£4.50
Matinee Wednesday	£3.25	£3.25	£3.25
Matinee Saturday	£4.50	£4.50	£4.50

Part of the booking form for James Pettifer's play "Moonshiners" which played at the Palace Theatre Center, Westcliff from March 29 to April 14.

See the playbill on the back cover, also the article on the Editor's Pages.

The Little Things In Life

MORE ON BING CROSBY FOOD AND CIGARETTE CARDS

BY MARK SCRIMGER

This issue features more food and cigarette give-away cards bearing Bing's likeness. Although several are a bit larger than those pictured last time, they still fit into this category. Number 1 is a black and white card from South Africa. Numbers 2, 3, and 4 show Turf cigarette cards yet uncut from the side panels of 10-pack boxes. Some collectors prefer them in this form. Number 5 is a color insert from Holland which oddly enough has the lyrics to a Pat Boone song on the reverse. I have no information on the source of this card. Number 6 is a small blank-back card listed in dealers' catalogs as an anonymous trade card circa 1960 from England. Number 7 is of typical size and presentation. As we are informed on the back, number 8 is a card that came in larger packages of cigarettes. Once again, all these cards are from my collection, but I'd like to hear about any others that are known or in the hands of fellow collectors so they can be featured in a future issue.



1

2nd Series of
250 Pictures
with 50 in
Full Colour.

CINEMA CAVALCADE VOLUME II.

Tweede reeks
van 250 Prentjies
waarvan 50 ten
volle gekleur is.

No. 67. THE THREE GRACES.

THE BIG BROADCAST.
(Courtesy of Paramount.)
Stuart Erwin, Lella Hyams and Bing Crosby represent comedy, beauty and music in one of the early musicals.

No. 67. DIE DRIE GRASIES.

THE BIG BROADCAST.
Stuart Erwin, Lella Hyams en Bing Crosby verteenwoordig komedie, skoonheid en musiek in een van die eerste musiekprente.

A beautiful book, Cinema Cavalcade, Volume II, is available to contain this series. A companion to Volume I, it has 132 pages, five superb full colour plates, a Foreword by Gabriel Pascal, and is handsomely bound in stiff covers. Obtainable for sixpence in stamps from MAX, P.O. Box 5764, Johannesburg

'n Pragtige boek, Rolprent-Skou, Deel II, waarin hierdie prentjies geplak kan word, is 'n bygaande bundel tot Deel I, en bevat 132 bladsye, vyf voor-treflike volkleurplate, 'n voorrede deur Gabriel Pascal en is pragtig in stywe band omhul. Dit is verkrygbaar teen betaling van ses pennies in posseels van MAX, Posbus 5764, Johannesburg

State whether English or Afrikaans edition is preferred.
Meld asseblief of u Engelse of Afrikaanse uitgaaft verkies.

Issued with MAX Cigarettes
Uitgereik met MAX Sigarette



2



3



4



Bing Crosby 49 Paramount

5

Het succes van PAT BOONE:
REMEMBER YOU'RE MINE
(Hoe ik van je hou)

Tracht sterk te blijven in 't vreemde land.
Dat heelt een jongen in eigen hand.
'k Houd in mijn dromen 't mooiste plaatsje voor jou:
je moet nooit vergeten, hoe ik van je hou.
'k Zou willen weten hoe 't met je gaat,
wat voor ons beiden in de sterren staat,
want bij mijn plannen denk ik steeds maar aan jou:
je moet nooit vergeten, hoe ik van je hou.

Be faithful darlin' while you're away.
For when it's summer a heart can stray.
And though I'll miss you, have a wonderful time.
But remember, darlin', remember you're mine.

Copyright: Aberbach - Holland

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CORRESPONDENCE.

POST CARD.

Address only.

Stamp.

BING CROSBY. (Paramount)

Bing Crosby was born in 1904. Originally intended for the law, but his musical aspirations led him to become a member of Paul Whiteman's Band. Won international fame as a radio singer and gramophone artist before being signed up for the films. After appearing in musical shorts, won a starring contract for his work in "The Big Broadcast," and has never since looked back.

This is No. 15 of a series of cards appearing in the larger packings of DE RESZKE Cigarettes and other Godfrey Phillips Associated brands.

FILM FAVOURITES

No. 62. Series of 100 Pictures

BING CROSBY
(Paramount)

Bing Crosby, king of all the crooners, began his career in an entertainment trio known as the Three Rhythm Boys, and later joined Paul Whiteman's band, with whom he appeared in "The King of Jazz." The lure of the screen kept him in Hollywood, and whilst waiting for his chance he sang at the Cocoanut Grove. He leapt to stardom in his first big picture "The Big Broadcast," and has repeated his success in "Mississippi," "Two for Tonight," "The Big Broadcast of 1936" and "Anything Goes." His latest film is "Rhythm on the Range."

ISSUED BY
A. AND M. WIX, LONDON



BING CROSBY

7



8

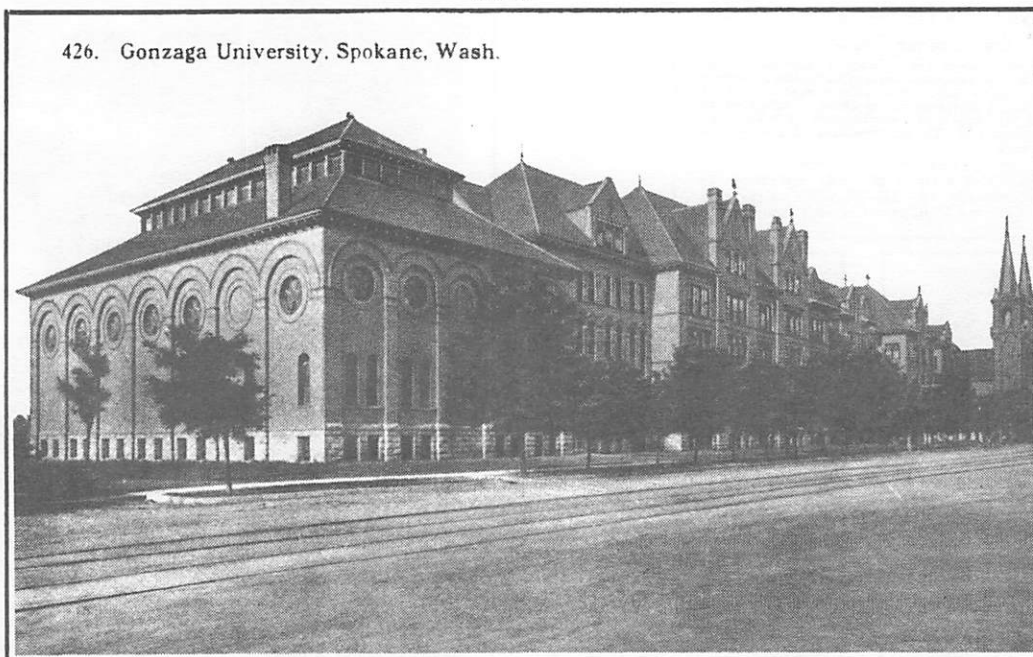
25

Spokane Scrapbook

This interesting early photo of Bing was taken on the campus of Gonzaga University in 1925 shortly before he left Spokane to journey to Los Angeles with Al Rinker. He is pictured with two fellow members of the class of '24. This photo is taken from the "Rogues Gallery" picture collection lining the halls of the Gonzaga University administration building. --M. S.

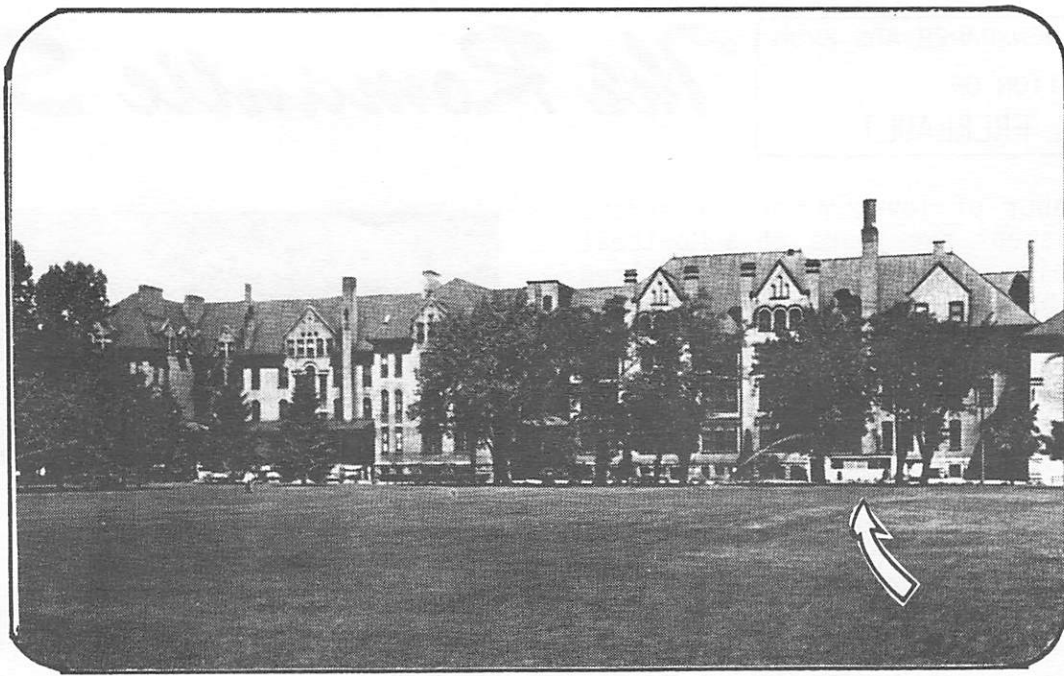


*Original caption: Geo. Stuntz-Mike Pecarovich-Bing Crosby
1925*

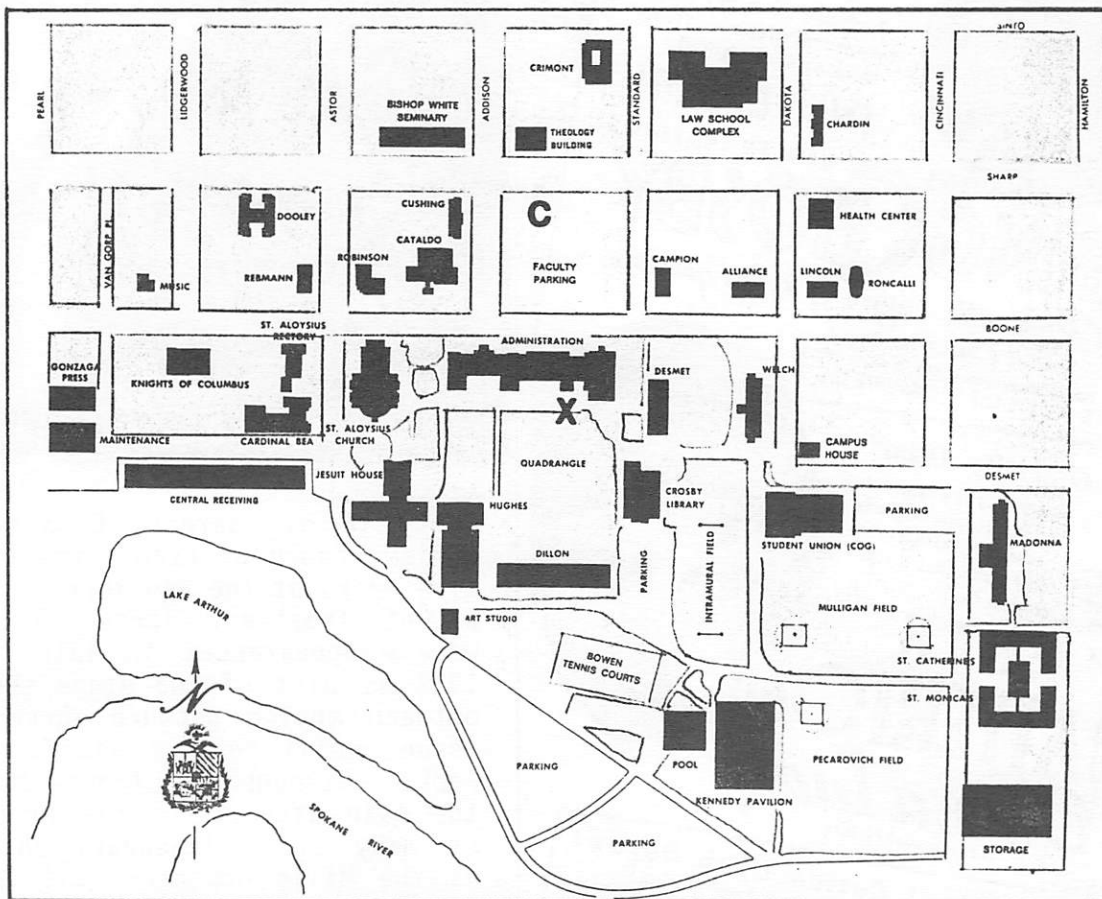


426. Gonzaga University. Spokane, Wash.

The gymnasium section of the original college building is shown clearly in this early postcard of the campus. The picture above of Bing and his friends was taken around the other side of this structure. Note the unusual round windows and the intricate brickwork that can be seen in both prints.



This postcard shows the rear of the administration building. The arrow points to the approximate picture-taking location. The corner of the gymnasium can be seen on the far right.



This is a 1974 map of the Gonzaga University Campus. X marks the spot of the picture taking behind the administration building. C marks the site of the Crosby home at E. 508 Sharp. The law school complex was built on the site of the Webster Grade School which Bing attended. The original building was destroyed by fire in 1945. Except for St. Aloysius Church, practically all the remaining buildings were non-existent in 1925.

FEATURING NEWSPAPER ADS FROM
THE COLLECTION OF
JEAN-PAUL FREREALTO

The Romantic Singer

As a labor of love, member Jean-Paul Frereault spent two years at a Montreal library going through their microfilmed copies of "The New York Times" newspaper and xeroxing all the indexed Crosby material. Among his many valuable finds is a collection of early Paramount Theatre ads detailing Bing's early record-breaking stage appearances. Thanks to his mighty effort and through his great generosity, all the members can enjoy the fruits of his labor.



NEW YORK TIMES SQUARE AND BROOKLYN PLAZA

Paramount

TODAY!

Exclusive Broadway Stage Appearance! The voice that thrills millions nightly!

IN PERSON

RADIO'S NEW SENSATION!

BING CROSBY

Romantic singer of songs you love

Heading A Gala Stage Revue!
Radio's dynamic maestro | MR. & MRS. JESSE RUBINOFF | CRAWFORD

Officially Dead!

- Actually the most notorious woman in Paris
- scheming against a society world that double-crossed her!

RUTH CHATTERTON

"Once a Lady"

A Paramount Picture

BROOKLYN

Original Cotton Club Revue!

60 Colored Stars Direct from Harlem!
with ADA WARD, ALMA SMITH, CORA LA REDD, and his Cotton Club Orchestra

CAB CALLOWAY

All New!! All Different!!

FRIDAY NEW YORK TIMES 6 NOV 1931

Early in his career, Bing set a new box-office record by headlining for 29 consecutive weeks at the New York and Brooklyn Paramount Theatres. These ads chronicle his weekly appearances in late 1931 and early 1932 as part of the stage show featured in between motion picture screenings. In this issue, we'll feature ads from the first 15 weeks. Although Bing topped the bill and was the main attraction, please note the names of many other legendary entertainers such as the Mills Brothers, Lillian Roth, Jesse Crawford, Kate Smith, Eleanor Powell, Buck and Bubbles, Cab Calloway, the Boswell Sisters, and Burns and Allen, who were also part of these shows. What a great thrill it must have been to hear and see Bing and these other performers on stage at this point in their careers. The motion pictures are somewhat less memorable.

The first day of the first week of Bing's 29-week run.

Of Songs You Love ★

PHOTOS AND TEXT
BY MARK SCRINGER



Newspaper ads and billboard announcing the beginning of Bing's appearances at the Paramount Theatre.



If you have a copy of Robert Bookbinder's book "The Films of Bing Crosby," turn to pages 20-21 for a great double-page photo of another Paramount billboard promoting Bing's continued appearances. Unfortunately, it's much too large to be reproduced here in BINGANG.

RICHARD ARLEN and REGIS TOOMEY
IN 'PERSON' at every performance TODAY!

NEW YORK
TIMES SQUARE
Paramount
World's Wonder Theatre!

Bigger than the Game Itself TODAY
Drama behind the headlines... Youth! Romance! Courage! Smashing its way into your heart!

TOUCHDOWN!

A Paramount Picture Written by Francis Wallace with
RICHARD ARLEN PEGGY SHANNON
REGIS TOOMEY JACK OAKIE
CHARLES STARRETT

JIM THORPE, greatest football star of all time Howard Jones, famous University of Southern California coach, and 20 All-American stars.

On the Stage!
The voice that caught the fancy of the nation!
Now capturing the heart of all New York!
Radio's NEW SENSATION
BING CROSBY
Romantic singer of songs you love

Heading An All-Star Show of Headliners stage, screen, radio
MILLS BROS. HARRIET HOCTOR
Radio's Electrifying New Rhythm Former Ziegfeld "Follies" Star
FIRST STAGE APPEARANCE HER ORIGINAL BALLET
ARMIDA • RUBINOFF
Fiery Spanish Screen Star Radio's Dynamic Maestro
Mr. and Mrs. JESSE CRAWFORD
Notes of Melody

N.Y. TIMES 13 NOV 1931

2nd Week

NEW YORK TIMES SQUARE
Paramount
FORCED TO HOLD OVER!
The Greatest Stage and Screen Show That Ever Hit Broadway! Audiences Actually Cheer The Year's Smash Screen Entertainment!

2nd BIG WEEK!

TOUCHDOWN!

A Paramount Picture Written by Francis Wallace with
RICHARD ARLEN PEGGY SHANNON
REGIS TOOMEY JACK OAKIE

On the Stage
Headliners of Radio, Stage & Screen!
Radio's NEW SENSATION
BING CROSBY
Romantic singer of songs you love
THE MILLS BROS.
Radio's New Rhythm Novelty
HARRIET HOCTOR
Former Ziegfeld "Follies" Star
ARMIDA • RUBINOFF
Mr. and Mrs. JESSE CRAWFORD

You can also see "TOUCHDOWN" this week at the
BROOKLYN PLATZBUCH
AT DE KALB
Paramount
Plus This Big Stage Show
KATE SMITH Song-Bird
of the South
Buster West Tom Lilla Market Dancers
Paramount Concert Orchestra Marie Clark & Elsie Thompson

Attend the Gala Unemployment Benefit Shows
MONDAY, 11:30 P. M. Complete Stage and Screen Shows.
Extra Added Features.
ENJOY AND HELP!

FRIDAY, 20 NOV 1931 NEW YORK TIMES

3rd Week
(The motion picture was being held over for a 2nd week)

2nd Week

NEW YORK TIMES SQUARE
Paramount
World's Wonder Theatre

ON THE STAGE
Capturing the heart of all New York!
Radio's NEW SENSATION!!
BING CROSBY
Romantic singer of songs you love

Heading An All-Star Show of Headliners Stage, Screen, Radio!
THE MILLS BROS. HARRIET HOCTOR
Radio's Electrifying New Rhythm Former Ziegfeld "Follies" Star
ARMIDA • RUBINOFF • The Jesse Crawfords
Fiery Spanish Screen Star Radio's Dynamic Maestro Notes of Melody

The Real Inside Story of College Football!

"TOUCHDOWN!"

with
RICHARD ARLEN PEGGY SHANNON
REGIS TOOMEY CHARLES STARRETT JACK OAKIE

"The Best Football Film That Ever Came Out of a Studio!" — Herald-Tribune

A Paramount Picture

NEW YORK TIMES 15 NOV 1931 SUNDAY

TODAY!!
Doors Open at 10:30 A. M.

» » » **Drunk with Power!**

Saturated with wealth! He allows his lust for riches take from him everything he holds dear. Smashing his way to the greatest dramatic heights of his career!



GEORGE BANCROFT

With a stellar cast of screen favorites
FRANCES DEE • ROBERT AMES • JULIETTE COMPTON

"RICH MAN'S FOLLY"

A Paramount Picture directed by John Cromwell

NEW YORK	BROOKLYN
Gala Anniversary Show! BING CROSBY <i>Romantic singer of songs you love</i> MILLS BROTHERS RUBINOFF <i>Mr. & Mrs. Jesse Crawford at the New Stage Organs</i> <i>Special Added Attraction</i> KATE SMITH <i>Songbird of the South</i>	Big Holiday Revue! RUSS COLUMBO <i>The Romeo of Song</i> CANDREVA BROTHERS <i>Dave Gould Dancers</i> <i>Roman & Ruth</i> <i>Merle Clark & Elsie Thompson</i> <i>Paramount Orchestra</i> <i>Special Added Attraction</i> ARMIDA <i>Fieriest Star of Stage and Screen</i>

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBOUM of DE KALB
Paramount
N. Y. TIMES 26 NOV 1931

4th Week

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBOUM of DE KALB
Paramount
The World's Wonder Theatres!

Starts TODAY!

"HIS WOMAN"
A Girl he met under strange circumstances — a dancehall tomboy he loved even though she mocked him — scorned him — laughed at him. She was "HIS WOMAN!"



GARY COOPER
CLAUDETTE COLBERT

"HIS WOMAN"

A Paramount Picture

NEW YORK	BROOKLYN
Broadway's Greatest Stage Entertainment <i>Headed By</i> BING CROSBY <i>Romantic singer of songs you love</i> JANS & WHALEN <i>Pierce and Harris</i> CANDREVA BROS. HARPY LOSEE RUBINOFF The Crawford <i>at the new stage organs!</i>	Gala Anniversary Show <i>With Cast of 75</i> BROOKLYN'S NEW THRILL RUSS COLUMBO <i>The Romeo of Song</i> CASA & LEHN LILLIAN FIELDS <i>Paramount Orchestra</i> Merle & Elsie <i>Extra Added Attraction</i> MILLS BROS. <i>Radio's New Sensation</i>

NEW YORK TIMES 4 DEC 1931 FRIDAY

5th Week

TODAY!
Doors Open 10:30 A.M.

"I POSSESS!"

*** His words seared her soul as the hot iron scorched her body.



TALLULAH BANKHEAD

"The CHEAT"

IRVING PICHEL DISTRICT ATTORNEY OF "AN AMERICAN TRAGEDY"

NEW YORK	BROOKLYN
Radio's New Sensation BING CROSBY <i>Romantic singer of songs you love</i> VELOZ & YOLANDQ ELEANOR POWELL <i>Mr. & Mrs. Jesse Crawford</i> RUBINOFF BUCK & BUBBLES <i>Stars of "Stagefield's Palace"</i>	RUSS COLUMBO <i>The Romeo of Song</i> JANS & WHALEN MAXINE LEWIS MERLE & ELSIE <i>2nd great week!</i> MILLS BROS. <i>Radio's Rhythm Weekly</i>

NEW YORK TIMES 11 DEC 1931

6th Week

THE BATTLE OF THE BARITONES

Starting on the fourth week of Bing's engagement at the New York Paramount, the Brooklyn Paramount began featuring Bing's crooning rival, Russ Columbo.

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBOUM of DE KALB
Paramount
The unforgettable screen idol reaching new heights of romance and drama...

LEW AYRES

"HEAVEN ON EARTH"

A Universal picture from Ben Lucien Burman's story



on the NEW YORK Paramount stage	on the BROOKLYN Paramount stage
LILLIAN ROTH	MILLS BROS.
THE THREE SAILORS	BUCK & BUBBLES
LINA BASQUETTE	ELEANOR POWELL
RUBINOFF AND ORCHESTRA	BINES BALLET . . MERLE & ELSIE
JESSE CRAWFORD	PARAMOUNT CONCERT ORCHESTRA
BING CROSBY	RUSS COLUMBO

NEW YORK TIMES 20 DEC 1931

7th Week

● NEW YORK'S BEST

RIVOLI

UNITED ARTISTS B'way at 49th

The Hit of the Christmas Season!

'SOOKY'

A Paramount Picture with JACKIE COOPER BOBBY COOGAN

POPULAR PRICES

You haven't seen this picture! This is a new picture, equal to "Shipyard"

1932

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBUH at DE KALB

... He Wanted To Step Out! ...
... wanted another thing at life and love! He wanted a...

HUSBAND'S HOLIDAY

A Paramount Picture with CLIVE BROOK CHARLIE RUGGLES VIVIENNE OSBORNE JULIETTE COMPTON

NEW YORK on the stage BROOKLYN

Extra Added Attraction! **CAB CALLOWAY**
In Person and His COTTON CLUB ORCHESTRA
BARTO and MANN
Frances Faye Rubinioff JESSE CRAWFORD

The Perfect Holiday Show For All Brooklyn!
"Greatest Entertainment!" — Journal

'SOOKY'

A Paramount Picture with JACKIE COOPER
Who stole your heart in "Shipyard" and "The Champ"!
Bobby Coogan — Jackie Coogan

NEW YORK on the stage BROOKLYN

Gala Holiday Show!
Direct from the "Follies"
LILLIAN ROTH
IN PERSON!
"Rhapsody in Stars"
Schubert's "Waltz" with Symphonies
PARAMOUNT ORCHESTRA
Blaise Girls Marie & Marie

RUSS COLUMBO

1932

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBUH at DE KALB

RIALTO

"House of Hits" B'way at 42nd

"Torrid Romance" — Mirror
Samuel Goldwyn Presents
GLORIA SWANSON
in *"Tonight or Never"*
L. and A. Picture from David Belasco's Stage Success with Melvyn Douglas
— Mirror

"Melvyn Douglas a sensation with the feminine fans!" — Mirror

NEW YORK TIMES 27 DEC 1931 FRIDAY

8th Week

N.Y. TIMES PHOTOPLAYS. 10 JAN 1932

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBUH at DE KALB

Paramount

Another outstanding 1931 Paramount Entertainment!

"This RECKLESS AGE"

A Paramount Picture directed by Frank Tuttle with
BUDDY ROBERTS, PERRY MANNON, CHARLIE RUGGLES,
FRANCES FAYE, RICHARD BENNETT and FRANCES STARRI
Plus These Great Stage Shows

NEW YORK BROOKLYN
WILTON & WEBER BOSWELL SISTERS
MICHON BROS. ADLER & BRADFORD
RUTH ST. DENIS RIO BROTHERS
FRANCES FAYE 11 PRECISION DANCERS
JESSE CRAWFORDS MERLE and ELsie
RUBINOFF & ORCHESTRA

BING CROSBY RUSS COLUMBO

10th Week

NEW YORK TIMES 3 JAN 1932 SUNDAY

✓ 1932'S MOST EXCITING ENTERTAINMENT

NEW YORK and BROOKLYN
TIMES SQUARE PLATZBUH at DE KALB

Paramount

Heralding A New Year!

We proudly present as our inaugural picture of 1932 one of the most emotional love stories of all time!

"LADIES OF THE BIG HOUSE"

A Paramount Picture Directed by Marian Goring with SYLVIA SIDNEY

GENE RAYMOND WYNNE GIBSON

ON THE STAGE

NEW YORK
Boswell Sisters
Radio's Favorites
RIO BROTHERS
Adler & Bradford
14 Precision Dancers
RUBINOFF
JESSE CRAWFORD
BING CROSBY

BROOKLYN
Greater New Year Spectacular!
WILLIAMS & DELANEY
Musical Comedy Stars
FRANCES FAYE
Duke & Ruby Shaw
"Three Little Shows"
11 Boys and Girls
RUSS COLUMBO

9th Week

NEW YORK TIMES SQUARE PLATZBUH at DE KALB

Paramount

TODAY!

Doors open at 10:30 A. M.

An Entertainment Bombshell!

Fused with the fire-works of love, life and drama that startle millions into gasping "So This is New York!"

Here is the type of story that splashes your newspaper with sensational headlines!

"TWO KINDS OF WOMEN"

with

MIRIAM HOPKINS
PHILLIPS HOLMES
WYNNE GIBSON
IRVING PICHEL
VIVIENNE OSBORNE
STUART ERWIN

A Paramount Picture

On the Stage NEW YORK
Stars of Stage and Screen
BURNS & ALLEN
Laughs of a Lifetime
"THREE LITTLE WORDS"
Sepian Stars of Connie's Inn
BING CROSBY
Singing New Hits of 1932
LOWE, BERNOFF & WENSLEY
DANCING BOYS & GIRLS
RUBINOFF & ORCHESTRA
Mr. & Mrs. JESSE CRAWFORD
At the Twin Stage Organ!

On the Stage BROOKLYN
PAUL LUKAS
IN PERSON Paramount screen Star in a special presentation!
Duke McHale — Ruby Shaw
RUSS COLUMBO
Singing the new love ballads
FRANCES FAYE
Dancing Beauty Chorus
MERLE CLARK and ELsie THOMPSON
Paramount Orchestra
MICHON BROS.

N.Y. TIMES 16 JAN 1932

NEW YORK and BROOKLYN
TIMES SQUARE FLATBUSH at DE KALB
Paramount
TODAY!
Doors Open 10:30 A. M.
She Encouraged
Many Men!!
... yet she was supposed to
single out one of them and
sentence herself to life with him
Rupert Hughes'
**"No ONE
Man"**
A Paramount Picture with
**CAROLE LOMBARD
PAUL LUKAS
RICARDO CORTEZ
Juliette Compton**
On the Stage at NEW YORK
Held Over By Popular Demand:
BOSWELL SISTERS
LOWE, BERNOFF & WENSLEY
J. QUEENS • BINES BALLET
Rubinoff & Orchestra
Mr. & Mrs. **JESSE CRAWFORD**
BING CROSBY
BIG SPRING FASHION SHOW
In Grand Lounge, Courtyard, Grand Concourse
On the Stage at BROOKLYN
BURNS & ALLEN IN PERSON!
"THREE LITTLE WORDS" DANCING BOYS & GIRLS
Marie Clark & Elsie Thompson Three Southern Belles
RUSS COLUMBO Romantic Singer

12th
← Week

NEW YORK TIMES SQUARE
Paramount
2nd FINAL SMASH WEEK
Thousands Cheer
Broadway's great-
est entertainment!
Ruth Chatterton
**"TOMORROW
AND
TOMORROW"**
A Paramount Picture with a show-packed one including
PAUL LUKAS and ROBERT AMES
—On the Stage—
New Gown! Gags! Thrills!
LILYAN TASHMAN
IN PERSON!
with
BING CROSBY
and **SID SILVERS**
RUBINOFF & ORCHESTRA
Mr. & Mrs. Jesse Crawford
Read these Reviews!
"Engrossing Entertainment
from the tuneful,
laugh-enticing stage
show to the absorbing
screen version of Philip
Barry's stage hit."
— Daily News
"Ruth Chatterton more
charming than ever."
— Times
"Miss Tashman wears
stunning clothes and of-
fers most entertaining
personal appearance act
ever seen."
— Graphic
On the Stage at BROOKLYN
**RUTH CHATTERTON &
BARRY'S "TOMORROW
AND TOMORROW"**
N.Y. TIME 5 FEB 1933

14th
← Week

Lilyan Tashman later starred with
Bing in his 1933 film "Too Much
Harmony."

On the 15th week, Bing began a 6-
week run at the Brooklyn Para-
mount.

PHOTOPLAYS.
TODAY!
Doors Open
10:30 A. M.
NEW YORK and BROOKLYN
TIMES SQUARE FLATBUSH at DE KALB
Paramount
"The finest play of the
season" — *Bureau Monthly, Daily News*
"Drama remarkable"
— *Richard Lockridge, Sun*
"Best of Barry's plays"
— *Richard Watts, Jr., Herald Tribune*
That's how the critics raved about
"Tomorrow and Tomorrow" by
Phillip Barry, author of "Holl-
iday", and "Animal Kingdom."
Broadway's latest smash hit!
Ruth Chatterton
IN
**"TOMORROW
AND
TOMORROW"**
A Paramount Picture with
PAUL LUKAS — ROBERT AMES
On the Stage at NEW YORK
Smart, Sophisticated, Wincracking
LILYAN TASHMAN
IN PERSON!
with
BING CROSBY
and
SID SILVERS
RUBINOFF & ORCHESTRA
Mr. & Mrs. **JESSE CRAWFORD**
THE DANNY DARE PRECISION DANCERS
BING CROSBY
Singing "Hummer Thing To Do" and "She's Got The Night"
On the Stage at BROOKLYN
SLATE BROTHERS
Dancing stars from Earl Carroll's "Follies"
LOWE, BERNOFF & WENSLEY
The spectacular comedy surprise hit of the year
MRS. CLARK • BINES • PARLOUGH •
SID THOMPSON • BALLETT • ORCHESTRA
RUSS COLUMBO
Introducing "Candorville Blues" and "Prince Charming"
NEW YORK TIMES 29 JAN. 1933 FRIDAY

13th
Week →

TODAY
Doors Open 10:30
A. M.
5 Complete Shows!
NEW YORK and BROOKLYN
TIMES SQUARE FLATBUSH at DE KALB
Paramount
TOO MUCH LOVE—
WAS THAT HER SIN?
Even his family couldn't keep
this charmer from her man!
"WAYWARD"
A Paramount Picture with
**NANCY CARROLL
RICHARD ARLEN
PAULINE FREDERICK**
On the Stage at NEW YORK
What a Show! What a Guy!
What Swell Entertainment!
IN PERSON!
**GUY
Lombardo**
and his
ROYAL CANADIANS
In a glamorous spectacular stage
show packed with mirth & melody!
JOHN & EDNA • THE BREDWING
NICOLOUS • BINES BALLET
RUBINOFF & ORCHESTRA
MR. & MRS. JESSE CRAWFORD
On the Stage BROOKLYN
First Chance to See Him!
BING CROSBY
Heading hilarious revue with
Sid Silvers
6 Steppers
16 Danny Dare Dancers
Marie Clark & Elsie Thompson
Extra Added Attraction:
LILYAN TASHMAN
IN PERSON!
Win-cracking, best dressed screen star!
NEW YORK TIMES 12 FEB 1933 FRIDAY



BING CROSBY BACKSTAGE AT NEW YORK'S CAPITOL THEATRE, DECEMBER, 1932

A Special Added Attraction

At first glance, these clippings might appear to be ads for one of the Crosby/Hope "Road" pictures. A closer look reveals that they are actually ads billboard advertising Bing and Bob's first appearance together as part of a live stage show at the Capitol Theatre in New York of December 1932. This was the start of a personal and professional relationship that lasted until Bing's death forty-five years later. Bob's special, called "On the Road with Bing Crosby," which aired shortly after Bing's death, featured a short film clip of them on stage together during this engagement. Thanks once again to JEAN-PAUL FREREAL for sharing these rare, historical ads with us.

CAPITOL
Broadway at 51st St. — Major Edward Bowes, Mng. Dir.

Broadway's great stage show plus
the year's nerve-tingling sensation

**The MASK of
FU MANCHU**

with
BORIS (Frankenstein) KARLOFF
KAREN MORLEY
MYRNA LOY
LEWIS STONE
JEAN HERSHOLT

IN PERSON
BING CROSBY
SINGING TO YOUR HEART
BOB HOPE
STAR OF "BALLYHOO"
CASS, MACK & OWEN
N.B.C.'s "RADIO RUBES"
Favorites
BETTY JANE COOPER and LATHROP BROS.
and EXTRA
ADDED ATTRACTION
ABE LYMAN
and His Famous
CALIFORNIANS

A NEW Fu Manchu
lives! Sax Rohmer
has created a new
and more sinister
character, not to be
confused with the
Fu Manchu of other
pictures!

This Oriental
monster almost
wrecked civilization with his
love-drug.

A Metro-Goldwyn-Mayer Picture

THE MASK OF FU MANCHU
BORIS (Frankenstein) KARLOFF
KAREN MORLEY
MYRNA LOY
JEAN HERSHOLT
LEWIS STONE

IN PERSON
BING CROSBY
SINGING TO YOUR HEART
BOB HOPE
STAR OF "BALLYHOO"
CASS, MACK & OWEN
N.B.C.'s "RADIO RUBES"
Favorites
BETTY JANE COOPER and LATHROP BROS.
and EXTRA
ADDED ATTRACTION
ABE LYMAN
and His Famous
CALIFORNIANS

N.Y. TIMES 2 DEC 1932 DOORS OPEN AT 11 A. M.

CAPITOL
Major Edward Bowes, Mng. Dir.

TOMORROW!

The NEWEST Sax Rohmer sensation! The Frankenstein of the Orient — and his devilish daughter's love-drug!

The MASK of FU MANCHU
BORIS "Frankenstein" KARLOFF
MYRNA LOY — KAREN MORLEY
LEWIS STONE — JEAN HERSHOLT

Mad, Oriental tortures!
Crozed, heartless desires!
A Metro-Goldwyn-Mayer Picture
N.Y. TIMES
1 Dec. 1932
Doors Open at 10:15

IN PERSON
BING CROSBY
SINGING TO YOUR HEART
BOB HOPE STAR OF "BALLYHOO"
N.B.C.'s "RADIO RUBES"
CASS, MACK & OWEN
BETTY JANE COOPER
and LATHROP BROS.
and ADDED ATTRACTION
ABE LYMAN
and **CALIFORNIANS**

N.Y. TIMES PHOTOPLAYS 4 DEC 1932

CAPITOL

On the Screen
The newest
Sax Rohmer
Sensation

**THE MASK OF
FU MANCHU**
BORIS (Frankenstein) KARLOFF
KAREN MORLEY
MYRNA LOY
JEAN HERSHOLT
LEWIS STONE

In Person
BING CROSBY
BOB HOPE
N.B.C.'s "RADIO RUBES"
CASS, MACK & OWEN
BETTY JANE COOPER
and Lathrop Bros.
and ADDED ATTRACTION
ABE LYMAN
and Band

Bing Is on the Air

Bing's music and his memory are alive and well on the radio thanks to the effort and contributions of three different members of Club Crosby. Here's a sort of mini radio log to tell you a little bit about the programs they are involved in and where and when to tune them in should you live in the area or happen to be passing through.



Longest running of the three is "Crosby on Record," written, produced, and hosted by Arne Fogel. He has broadcast an hour-long program every week since February, 1985. It airs on Saturdays from noon to 1 p.m. on station KLBB-AM 1400, which can be heard in and around Minneapolis-St. Paul. Using Crosby material from his own vast and varied collection, Arne has established a two-part format. The first half hour has a theme (the season of the year, different songwriters, songs recorded by Bing on this date, "blue" and "moon" songs, etc.), while the second half--called "Crosby Cavalcade"--features recordings of every type and interest. All of this is tied together with knowledgeable commentary by Arne.



Under the auspices of member Ernest Sutkowski and his Westchester Business Institute, station WRTN-FM 93.5 in the New York City area presents "30 Minutes With Bing" every Tuesday, Thursday, and Friday evening at 7:00 p.m. It, too, features six decades of Crosby recordings, all geared towards increasing the public's knowledge of Bing's incredible life and musical output. On certain holidays and special occasions (such as the anniversaries of Bing's birth and death) the program expands to one hour and is presented commercial

36 free.



Long-time member Helen Tolton has recently written to tell of the loan of her Crosby tape and record collection to her friend, Bob Peterson, of station KMRJ-FM in Ukiah, California for use on his weekly radio program called "The Music Tasting Room," which airs every Sunday from 7:00 a.m. to noon. Basing his program on a different theme each week, Bob then illustrates it with selected readings and recordings which are apropos--Bing's amongst them. The only condition of Helen's loan-out was that two "Tribute to Bing" programs be done each year near May 2 and October 14. The first tribute, which aired last October 15, turned out very nice and elicited favorable listener response.

--M. S.

FOR MORE INFORMATION ABOUT ARNE FOGEL AND HIS RADIO PROGRAM, SEE THE ARTICLE "THE BING THING" IN THIS ISSUE.

Wednesday is Bingsday

...IT'S PHILCO RADIO TIME

Jimmy Van Heusen Is Dead at 77; Prolific Composer of Pop Songs

By STEPHEN HOLDEN

Jimmy Van Heusen, who composed the music for "Moonlight Becomes You," "Sunday, Monday or Always," "Call Me Irresponsible" and "All the Way," among many other popular ballads, died yesterday at his home in Rancho Mirage, Calif., after a long illness. He was 77 years old.

One of Hollywood's most successful composers of the 1940's and 50's, Mr. Van Heusen wrote most of his songs with one of two longtime lyricist partners, Johnny Burke (his principal collaborator from 1940 to 1953) and Sammy Cahn (starting in 1954). With them, he produced many of the biggest hits sung by Bing Crosby and Frank Sinatra, both of whom were his close friends as well as ardent champions.

For Mr. Crosby, he wrote the songs for six of the seven "Road" pictures that teamed the singer with Bob Hope. His Crosby hits, written predominantly with Mr. Burke, who died in 1964, included "Moonlight Becomes You," "Sunday, Monday or Always," "Swingin' on a Star" and "But Beautiful."

76 Songs for Sinatra

Mr. Sinatra recorded 76 songs by Mr. Van Heusen, more than by any other composer. The Sinatra hits that Mr. Van Heusen wrote with Mr. Cahn include "Love and Marriage," "The Tender Trap," "Second Time Around," "High Hopes" and "My Kind of Town." Mr. Van Heusen also wrote, with the comedian Phil Silvers, the Sinatra signature song "Nancy With the Laughing Face."

"Jimmy Van Heusen was an architect of melody," Mr. Cahn said yesterday. "When we were writing together, if I would ask him to add even a grace note to the song, he would sit down and write a whole new melody. He was also one of the world's greatest swingers. He used to joke that he ought to get more than 50 percent of a song because he spent so much time with Sinatra."

Jimmy Van Heusen was born Edward Chester Babcock, in Syracuse, N.Y., and later renamed himself after the shirt company. He began writing songs while in high school. Through his friendship at Syracuse University with Harold Arlen's older brother, Jerry, he

was able to place several of his songs in one of the Cotton Club revues in New York. During the 1930's, he also worked as a staff pianist for several New York music-publishing houses.

First Hit in 1939

His first success was "Darn That Dream," a hit in 1939 for Benny Goodman, with Mildred Bailey as vocalist. Written with the lyricist Edward de Lange, the song came from a flop Broadway show, "Swingin' the Dream," a jazzed-up version of Shakespeare's "A Midsummer Night's Dream." It ran for 13 performances.

"Darn That Dream" established Mr. Van Heusen's career, and in 1940 he had four hits: "Polka Dots and Moonbeams," "All This and Heaven Too," "Shake Down the Stars" and "Imagination."

In that same year Mr. Van Heusen teamed up full time with Johnny Burke to write for Paramount Pictures; their first score was for "Love Thy Neighbor," starring Jack Benny, Fred Allen and Mary Martin. Assigned to write for Bing Crosby, they did the scores for "The Road to Zanzibar" (1941), "The Road to Morocco" (1942), "Dixie" (1943) and "Going My Way" (1944), among other films.

All together, Mr. Van Heusen composed the songs for 23 Crosby movies. Among the best-known are "Sunday, Monday or Always," from "Dixie"; "Aren't You Glad You're You," from "The Bells of Saint Mary's"; "Welcome to My Dream," from "The Road to Utopia"; "But Beautiful," from "The Road to Rio," and "Sunshine Cake," from "Riding High."

"Swingin' on a Star," from "Going My Way," was the first of four Van Heusen songs to win Academy Awards. His other Oscar winners were "All the Way," from "The Joker is Wild" (1957), "High Hopes," from "A Hole in the Head" (1959), and "Call Me Irresponsible," from "Papa's Delicate Condition" (1963).

Helped Sinatra's Resurgence

The Van Heusen-Cahn partnership played a significant role in the resurgence of Mr. Sinatra's career after a



David Gerda

Jimmy Van Heusen

He was one of the most successful songwriters in Hollywood in the 1940's and 50's.

slump in the early 1950's. "Love and Marriage" — written for a 1955 television production of "Our Town" in which Mr. Sinatra played the Stage Manager — "The Tender Trap," "All the Way" and "High Hopes" became major hits for the singer, whose albums include generous selections of Van Heusen material.

Not every movie for which Mr. Van Heusen contributed songs was successful, and several Broadway shows he wrote with Mr. Cahn also failed. The longest-running show was "Skyscraper," an adaptation of Elmer Rice's "Dream Girl," which opened in 1965 and ran for 248 performances. But occasionally a popular standard would emerge from an unsuccessful project, like the torch standard "Here's That Rainy Day," a collaboration with Mr. Burke from the 1953 show and film "Carnival in Flanders." Another major song, "Suddenly It's Spring," written with Mr. Burke, appeared in the 1944 film version of the Kurt Weill-Ira Gershwin musical "Lady in the Dark."

Mr. Van Heusen was one of 10 songwriters elected to the Songwriters Hall of Fame when it was founded in 1971.

He married for the first time in 1969, at the age of 56. His wife, Bobbe, survives him.

Jimmy Van Heusen took his name from that of a shirt company, but the songs he wrote with his lyricist partners were thoroughly original. These are among the best known, listed chronologically:

Darn That Dream (lyrics Eddie de Lange) 1939

Imagination (lyrics Johnny Burke) 1940

Polka Dots and Moonbeams (lyrics Burke) 1940

Moonlight Becomes You (lyrics Burke) 1942

Sunday, Monday or Always (lyrics Burke) 1943

It Could Happen to You (lyrics Burke) 1944

Swingin' on a Star (lyrics Burke) 1944

Love and Marriage (lyrics by Sammy Cahn) 1955

The Tender Trap (lyrics Cahn) 1955

Come Fly With Me (lyrics Cahn) 1958

High Hopes (lyrics Cahn) 1959

All the Way (lyrics Cahn) 1957

Second Time Around (lyrics Cahn) 1960

Mr. Van Heusen died on Feb. 6, 1990. The obituary appearing above is from the NEW YORK TIMES.

Two Photos By Tom G. Murray





BING AND GOLFING BUDDIES (L-R) JIM THOMPSON, ED DUDLEY, H. SMITH (Sept. 15, 1940)

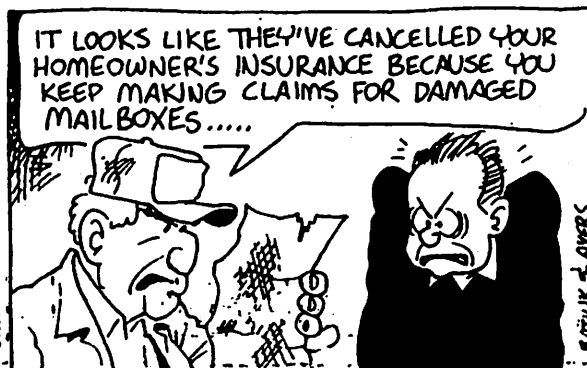
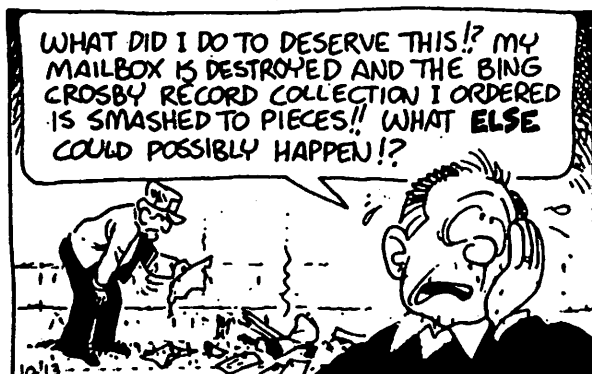
A DAY IN THE LIFE OF A CROSBY COLLECTOR

SUBMITTED BY AL SUTTON

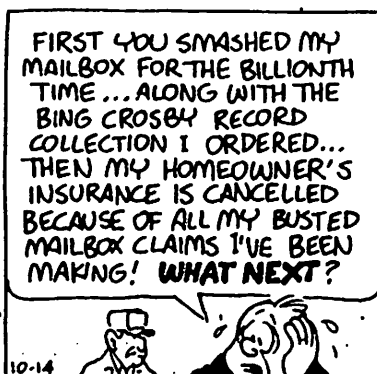
CRANKSHAFT



CRANKSHAFT



CRANKSHAFT



NOTE: These strips appeared on three successive days in the SACRAMENTO UNION newspaper (October 12, 13, and 14, 1989). Note that the last day of publication is the anniversary of Bing's death.

Jazz: The Swinging Side of Bing

By NAT HENTOFF

"When I was a kid in Spokane," Bing Crosby once told me, "I played drums in a six-piece band. We couldn't read music, but we just about memorized all the new records by the Mound City Blues Blowers, the Memphis Five, and the Original Dixieland Jazz Band. Those sounds, those wonderful sounds, made me determined to somehow work my way into the company of jazz musicians."

And so he did, as a member of the Rhythm Boys, who sang with Paul Whiteman from 1926 to 1930. His roommate on the road for a time was Bix Beiderbecke, long portrayed as the quintessential jazz legend of the fragile boy with a horn who drank himself to death because he could not bear too much reality.

But "it wasn't booze that killed Bix," Crosby said. "He wasn't an alcoholic. He was a jolly absent-minded sort of fellow, but he was so totally immersed in music that he never ate or slept properly. His health broke from exhaustion. Of course, it seemed that none of us went to bed in those days. It's amazing that some of us survived."

Starting in the early 1930s, Crosby left the full-time company of jazz musicians to star on radio and then in films. And he kept on recording, often with jazz improvisers in the band. Although Crosby is most renowned as what used to be called a crooner—someone who transforms ballads into exceptionally intimate conversations—he also, when the spirit moved him, sang jazz with exhilarating authority. He was not just a "jazz-influenced" singer. Crosby could be the real thing. For instance, on a recent Columbia Jazz Masterpiece album, "1930's: The Jazz Singers," the one Crosby track—"Dinah," with the Mills Brothers—is a short course in the essentials of the jazz vocal. The instrumental phrasing; the hot scat singing over the flowing vocal rhythm section that was the Mills Brothers; and the last chorus on which Bing sounds like a joyful, driving cornet.

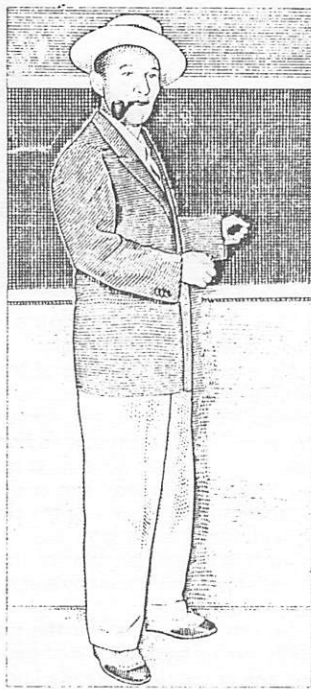
In addition, Columbia has assembled a three-LP (and CD) set, "Bing Crosby/The Crooner/The Columbia Years 1928-1934." Not all the numbers, by any means, are jazz pieces, but even on the ballads there are touches of phrasing and rhythm that indicate Crosby was never without—in his head—the company of jazz musicians.

The collection includes the most startling of all Crosby recordings. "Brother Can You Spare a Dime?" is neither jazz nor pop music. Yip Harburg and Jay Gorney's song is a monologue by a veteran who, once cheered as a soldier, now is down and out.

Behind Crosby, the orchestra plays a slow, relentless march, and he tells the story, from the breadline, with a chilling bitterness that is wholly at odds with the blithe Bing of the Kraft Music Hall, "Holiday Inn" and "High Society." Yet, the serious Crosby, who knew something of fail-

ure and loss, emerged again later in his career when he compellingly played an alcoholic in the film version of Clifford Odets's "The Country Girl."

As for the light-hearted Crosby, still unbearably charming and musically beyond



fashion, there is a remarkable store of rare Crosby radio broadcasts issued by a Crosby aficionado, Larry Kiner. On his Spokane label, for example, there is "Bing & Dinah," composed largely of duets by Crosby and a Dinah Shore who used to be a pretty fair jazz singer herself on broadcasts by, as I remember, the Chamber Music Society of Lower Basin Street. Her delightful, genuinely relaxed rhythmic sense blends naturally with Crosby's.

On Bing's "Music Hall Highlights"—a selection from the Kraft Music Hall programs—Mr. Kiner has programmed a jazz performance, "After You've Gone," and such other songs that could have been written for Crosby as "It's Only a Paper Moon" and "Moonlight Bay." Among the other albums in the Spokane collection are: "Bing and Connie Boswell," "Bing & Bob Hope," a series of "Bing in the Thirties," and many more.

While the sound is not state-of-the-1990s

art, it's listenable, and sometimes better than that. The albums are \$7 plus \$3 per order for shipping. That is, if 10 albums are ordered, the shipping charge still would be \$3. The address is Nostalgia, P.O. Box 52, Redmond, Wash. 98073-0082.

On the Kraft Music Hall sets, there are some of the breezy Crosby spoken exchanges that used to add to the casual surprises of that program. Listening then, I knew there were writers on the show, but some of the wordplay seemed so singularly Crosby's that I figured he must have often ad libbed. During a 1976 interview, he confirmed that he had, and I asked him about his pleasure in playing with words.

"Well," he said, "I read a lot. I'm no intellectual, you understand, but I like Graham Greene, Evelyn Waugh, Hemingway, John P. Marquand, Louis Auchincloss, and Simenon. There's a great writer! Simenon writes mystery stories, but he really understands character."

Politically, Crosby was a conservative: the National Review was one of his favorite publications. But unlike Bob Hope, John Wayne and Jimmy Stewart, he never so publicly identified himself with a party's candidate that he appeared to be endorsing him. "I never thought it was proper," Crosby told me, "for a performer to use his influence to get anyone to vote one way or another."

There was, however, one political issue that he felt very strongly about, and he might have said so publicly but he couldn't figure out a way to make a difference. "I was against the Vietnam War," he said, "but I didn't know what to do about it."

I asked if there was anything he hadn't done in all those years that he still wanted to try. "No," Crosby said. "I really have accomplished just everything I wanted to. It's been a good life, pleasing people over so many years."

And the recordings continue to bring pleasure. Mr. Kiner is searching for more airchecks—like the very early broadcasts of the 1930s. There should be more of Crosby the jazz singer in those programs. But then, all through his career—as in "High Society," with Louis Armstrong—Crosby still remembered that six-piece kid band in Spokane, with himself on drums. Wall Street Journal, Apr. 11, '90. Courtesy Rena Albanesi



Bing Crosby
Honorary President

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Courtesy
Rena
Albanesi

Arne Fogel fine-tunes pop music's vintage history

The Bing thing

Twin-Cities Reader
July 1986
Courtesy Arne Fogel

BY MARTIN KELLER

What becomes a pop legend most? Ask Arne Fogel — radio personality, songwriter, singer, advertising producer, and the nerdy looking guy who gets pile-driven into the dirt on a Knox Lumber television commercial. Fogel answers the question with scientific facts, a fan's mania for trivia, and the expert knowledge that falls in between. For four years now, on "Arne Fogel Presents," his special Minnesota Public Radio (KSJN, 90.1 FM) summer series, he has explored American pop legends of the 20th century.

He's combed through the dense songbooks of such pop composers as Cole Porter and Jerome Kern, devoted eight weeks to touring Tin Pan Alley, and looked hard into the careers of performers and screen idols like Frank Sinatra, Fred Astaire, and others. What Fogel finds — and presents — could pass for audio scholarship as well as faithful preservation of pop culture before the rock 'n' roll era blew the lid off.

This Saturday, August 2, at 7 p.m., Fogel completes the second of a two-part series on MPR, showcasing the works of Bing Crosby. The show is called "The Kid from Spokane." Given Crosby's formidable career (a veritable lifetime in all aspects of show business) — and Fogel's fondness for Bing (over 2,000 Crosby items in his pop collection, including LPs, 78s, 45s, radio tapes and other memorabilia) — it won't be easy. Not as simple, anyway, as the weekly KLBB (1400 AM) show that he does every Saturday at high noon. That hour-long program, "Crosby on Record," is devoted entirely to Washington's native crooner.

"[Crosby] was incredibly prolific; he cut 10 LPs in the last three years of his life alone. You don't have to be overwhelmed by statistics to appreciate his genius," Fogel said.

"But he did record more songs than any other singer in pop history. He recorded more consecutively than any other singer, too, and he made more movies than Elvis. Sinatra and Crosby are often compared, or thrown together in a 'battle of the baritones,' but in reality, Sinatra was an album artist, Crosby a singles artist."

For the MPR show, Fogel had to condense over 50 years of Crosby's recording life for the series (two hours, total). Instead of dwelling on his later work, the grand admirer will look more closely at Crosby's first 10 years, "the most important in terms of Crosby's contribution to pop." Those early years were the ones in which Crosby was most influenced by jazz singer Louie Armstrong and Broadway star Al Jolson, and Fogel attributes Crosby's singing talent to that unusual confluence.

"Crosby took Jolson's staginess, that vaudeville approach to performing, and adopted a lot of Armstrong's licks. The casual observer wouldn't pick it up, but you can hear that rubato technique that Armstrong used so well in much of Crosby's early work. Plus he had such a beautiful voice, full of tonality, and extremely pleasant. It doesn't date."

42 Fogel also cites the Spokane crooner for first bridging the gap between pop and jazz singing,



as well as closing the divide between African-derived music and European forms.

"Pop music has always been about the constant congealing of African and European styles, and the melding hasn't stopped yet. For younger people who would find it difficult to find that Afro-European link, listen to his earliest records. I think you'll find Crosby was one of the hippest, most adventurous singers of the time. Of course, he watered it down later on."

Part of Crosby's lifelong popularity also rests with the parallel rise and importance of technology, Fogel pointed out.

"The American fascination for the pop star relies heavily on technological developments; Crosby was one of the first to really know how to use a microphone. When movies were coming into their own, Crosby had little trouble adapting to the medium. When you talk about the pop music idol, the line goes back to Bing."

Fogel's fascination with and respect for Crosby don't stop with collecting data or dispersing information. As a frequent performer on "Prairie Home Companion," Fogel and his now defunct trio, Lieberman, Fogel and Bey, often interpreted Crosby's work. In fact, the threesome covered a lot of music from Crosby's Rhythm Boys era, with the Paul Whiteman Orchestra. As a guest announcer on MPR's "Morning Show" with Dale Connelly and/or Jim Ed Poole, Fogel has a forum to air not only his Crosby-itis, but his other all pop tastes, from the Beatles and Lieber and Stoller to the Gershwins, Rodgers and Hart.

But his heart belongs to Crosby. Fogel, breaking out over an omelette in his own Bingish baritone on "You Must Have Been a Beautiful Baby" to illustrate a musical point, is nothing like the frazzled, sales-pitch crazy Fogel being pounded into the ground during the Knox television spot. His enthusiasm for the latest spate of Crosby sides from England and the singer's hometown is no less fanatic, just more controlled.

Jonzo Records (P.O. Box 212, Hanover Middlesex, MA 3 7LD) in Britain and Spokane Records in Washington state (P.O. Box 724, Redmond, WA, 98073-0724) have been doing a great job of reissuing obscure and out-of-print Crosby albums, Fogel said.

"MCA [Crosby's label of 20 years] has been stingy with its Crosby reissues, and those were the years where he was most successful. This guy in England, however, is trying to re-release every Crosby record — chronologically — since the beginning. I think he's only up to volume six or seven. I don't know how he's going to get them all out in his own lifetime," the Crosby curator remarked in disbelief. Somehow, Arne Fogel will be able to wait as long as it takes.



Fogel (at left) getting knocked and vintage Bing.

CARMEN CAVALLARO

Carmen Cavallaro, considered among the best of the cafe-society pianists who led big bands in the 1940s, died Thursday night in Columbus, Ohio.

He was 76. United Press International reported that he had suffered from cancer and died at Mt. Carmel East Hospital, where he had been since Oct. 5.

Born in New York City, Cavallaro may best be remembered for his sound track recordings on "The Eddy Duchin Story," a 1956 film about the life of another highly successful society pianist.

Known as the Poet of the Piano, Cavallaro started with the Abe Lyman, Rudy Vallee and Al Kavelin bands in the 1930s and formed his own orchestra in 1939.

He made several recordings over the years, among them "Warsaw Concerto," "The More I See You," "Full Moon and Empty Arms" and, with Bing Crosby, "I Can't Believe That You're in Love With Me."

From a newspaper clipping dated October 12, 1989

Remember Shirley Naylor?

Shirley Naylor of Orange, New South Wales, Australia, has been a member of Club Crosby for 41 years. Back when your editor joined the Club, she was writing the "This Is Shirley Naylor Reporting From Down Under" feature for BINGANG.

Ten years ago this past April/May, Shirley visited "Crosby Country" here in the U.S.A. and wrote about it in the October 1980 issue of BINGANG.



Shirley Naylor retired recently, and she is shown here with a silver tray received as a farewell gift.

Good luck to you, Shirley, and we are looking forward to having you as a member for many more years! --W.L.M.

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BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to delivery of the magazine, including change of address, notice of non-receipt of journal, and payment of membership dues, should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding Club Crosby in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269.

An Author In Our Midst

It turns out that one of our new members, Tom G. Murray, is not only a talented photographer, but a prolific author as well.

The front cover of this July issue features a very nice photograph of Bing by Tom, and we have included two more of his full-page pictures in this issue. Thanks for lending them to us, Tom!

Mr. Murray has also written five books, two of which are available from him at 636 Chaparral Drive, Swan Lake, Mira Loma, CA 91752.

Death Valley Scotty is a biography of Walter E. Scott, usually referred to as "Death Valley Scotty," and gives us a great deal of information on the castle that Scotty built in the desert. It is a large paperback filled with pictures and sells for \$4.95, plus \$1.00 for mailing. Bing had a copy of the book and his note to Tom is reproduced below (size reduced to fit the column).

Dear Tom. Thanks
for the "Scotty" book -
a colorful character.
Best regards
Tom G. Murray

Passing of the Outhouse will give some laughs to those of us who grew up in the country and in the smaller towns of a few decades ago. Here is a quote from one of the book's pages:

Hurrying feet a path had made
Straight to its swinging door.
Behind the house it seemed
A half mile or more.

The book costs \$4.75, plus \$1.00 for postage. Quantity discounts available.

Moving?

Don't forget to send BINGANG your new address! Otherwise, an empty mailbox may be your fate!

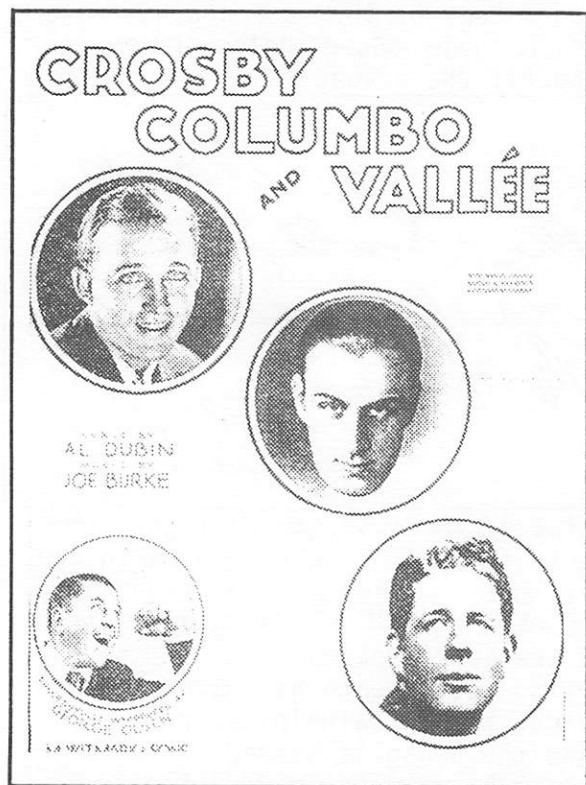


Let's Try Again

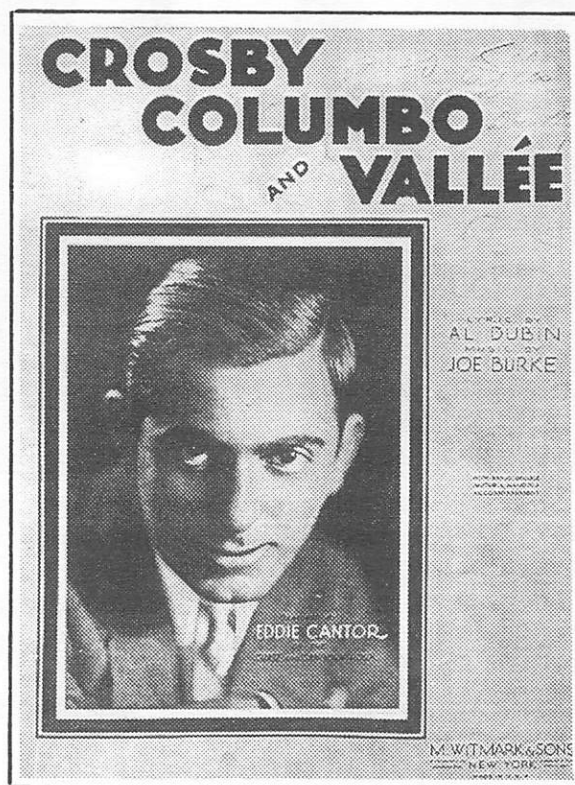
By Mark Scrimger

Pictured on these two pages are before and after covers of three different pieces of Bing Crosby sheet music. For various reasons, the prototypes had to be recalled from the shelves and a redesigned cover substituted by the publishing companies involved. Luckily a few copies of the original editions survived, so I can show you a couple of the rarer Crosby song sheets.

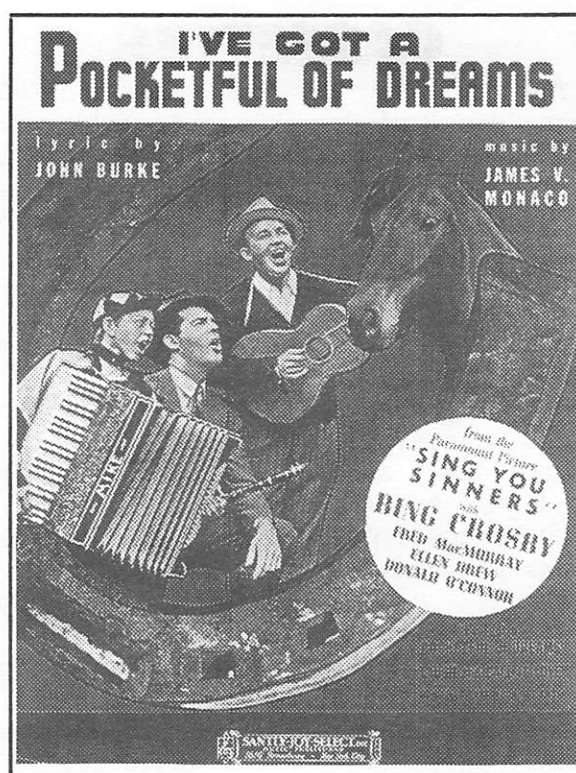
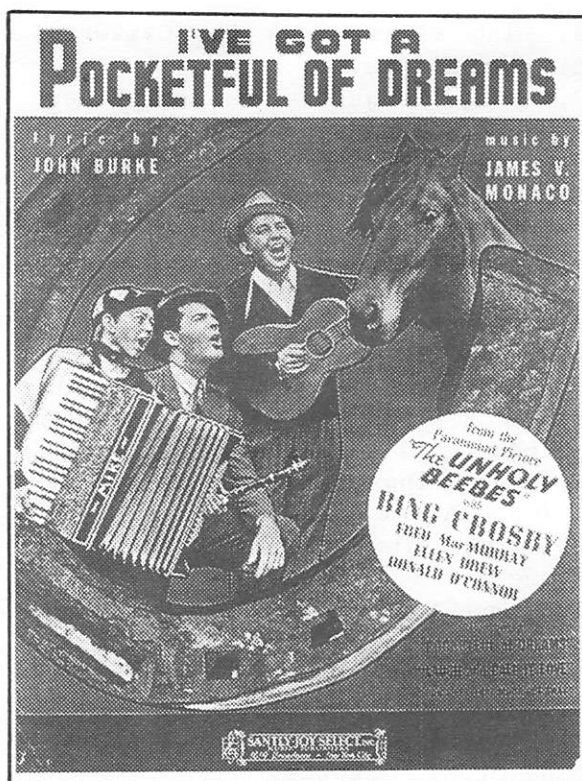
"Crosby, Columbo and Vallee" was a mildly successful 1931 tune lampooning the then current crooner craze. It seems that Rudy Vallee strongly objected to having his picture on the cover of this particular piece of music, so he forced M. Witmark & Sons to recall and destroy all remaining copies. His effort must have been very successful, because only a handful of this first version are known to exist. It's not known if Bing and Russ had similar objections, but I suspect neither of them was particularly fond of this tune either.



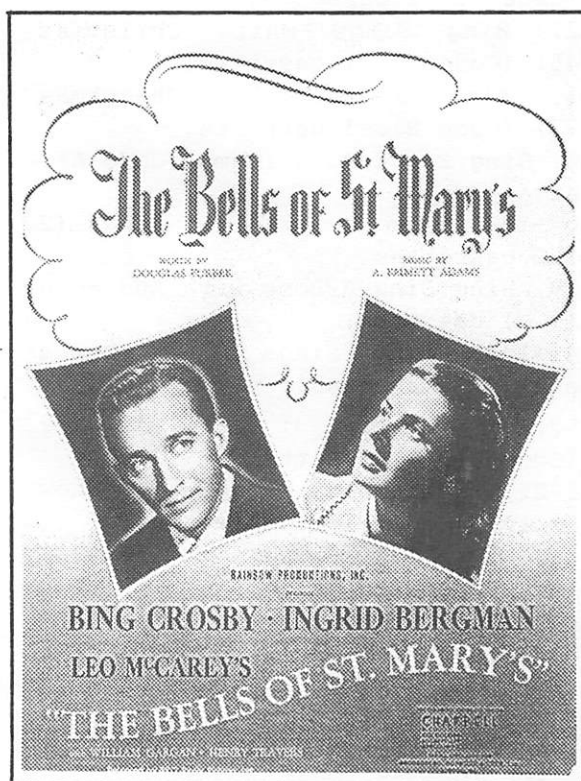
Special thanks to member Bob Landry for the xerox of this one.



The second sheet, "I've Got a Pocketful of Dreams," and, in fact all of the original songs from "Sing You Sinners" were prematurely released to the public before the film was completed and given its final theatrical title. Normally, Bing would have featured these new songs on the radio in advance of the movie's premiere to drum up a little business. Unfortunately, Santly-Joy-Select jumped the gun and issued many sheets with the film's working title of "The Unholy Beebes," which meant nothing, of course, when the film was released with a last-minute title change. The film had an even earlier working title of "Harmony for Three," so maybe they thought it was safe to go ahead with the printing after being updated on this change.



Not only the original song sheet but also much of the early promotional material for "The Bells of St. Mary's" had to be recalled shortly before the film's release when the studio publicity department realized that portraits of Bing and Ingrid without their religious garb might mislead the picture-going public into thinking the film had a romantic plot! Wishing to avoid any controversy, these secular photos were replaced with ones of a more pious nature. Perhaps all this concern was unfounded because this sequel film to "Going My Way" did even bigger box-office than the Academy Award winning original.



CASSETTES

The following cassettes are available from Jean-Paul Frereault, 1541 Iena St., Chomedey Laval, Quebec, Canada H7V3H4. 60-minute cassettes are \$10.00 (Code A); 90-minute cassettes are \$12.00 (Code B). Packing/mailling charge is extra.

KO1-K24, Kraft Music Hall Songs (Code A). 24 cassettes.

PO1-P17, Philco Show Songs (Code A). 17 cassettes.

CO1-C26, Chesterfield Show Songs (Code A) 26 cassettes.

GE01-GE22, General Electric Show Songs (Code A). 22 cassettes.

CBS01-CBS3, CBS Radio Shows (Code A). 3 cassettes.

MM-02, Minute Maid Shows (Code B). 1 cassette.

F-01-F03, The Ford Road Shows (Code A). 3 cassettes.

BC-29, The Bing Crosby TV Comedy Shows (songs only) (Code A). 1 cassette.

BC-30-BC-32, Sing-A-Long Songs from LP (Code A). 3 cassettes.

BC-33, Rehearsal from Studio Recordings (Code A) 1 cassette.

BC-42-BC-44, Rehearsal, Fluffs, Private Recordings (Code A). 3 cassettes.

BC-46, Bing Sings French Songs (Code A). 1 cassette.

BC-47, Bing Sings Hawaiian Songs (Code A). 1 cassette.

BC-48, Bing Sings Cowboy & Country Songs (Code B). 1 cassette.

BC-49, Bing Sings Irish Songs (Code A). 1 cassette.

BC-50, Bing Sings Spanish Songs (Code B). 1 cassette.

BC-51, Bing Sings Patriotic Songs (Code A). 1 cassette.

BC-52, Bing Sings George & Ira Gershwin Songs (Code A). 1 cassette.

BC-53, Bing Sings Sacred Hymn Songs (Code A). 1 cassette.

BC-54, Bing Sings Cole Porter Songs (Code A). 1 cassette.

BC-55, Bing Sings Irving Berlin Songs (Code B). 1 cassette.

BC-56, Bing Sings Gus Hahn Songs (Code A). 1 cassette.

BC-57, Bing Sings The U.S.States Songs Vol. 1. (Code B). 1 cassette.

BC-58, Bing Sings Johnny Mercer Songs (Code B). 1 cassette.

BC-59, Bing Sings World War II Songs (Code B). 1 cassette.

46 BC-60, Bing Sings Songs He Composed or Contributed (Code A). 1 cassette.

Bc-62, Bing Sings Songs for Children (Code B). 1 cassette.

BC-63, Bing Sings Waltz and Blues Songs (Code A). 1 cassette.

BC-64, Bing Sings Dixieland Songs (Code A). 1 cassette.

BC-65, Bing Sings Jerome Kern Songs (Code A). 1 cassette.

BC-66, Bing Sings Jazz Standard Songs (Code A). 1 cassette.

BC-67, Bing Sings Girls Songs (Code A). 1 cassette.

BC-68, Bing Sings U.S.Cities Songs. Vol. 1 (Code A). 1 cassette.

BC-69, Bing Sings U.S. States Songs. Vol. 2. (Code A). 1 cassette.

BC-70, Bing Sings The Four Seasons Songs (Code A). 1 cassette.

BC-71, Bing Sings Stephen Foster and Mothers Songs (Code A). 1 cassette.

BC-72, Bing Sings Wedding, Birthday, Holiday Songs (Code A). 1 cassette.

BC-73, Bing Sings Monthly Songs of the Year (Code A). 1 cassette.

BC-74, Bing Sings Around the World Country Songs. Vol. 2. (Code A). 1 cs.

BC-75-77, Bing Sings Love Songs (Vol. 1, Code A; Vol.2, Code A, Vol.3, Code B.)

BC-78, Bing Sings His Million-Seller Hit Songs (Code A). 1 cassette.

BC-79, Bing Sings Songs on Columbia (Code B). 1 cassette.

BC-80, Bing Sings Solos on Columbia & Brunswick (Code A). 1 cassette.

BC-81, Bing Sings Solos on Brunswick Label (Code A). 1 cassette.

BC-82, Bing Sings White Christmas (1942-45) (Code B). 1 cassette.

BC-83, Bing Sings White Christmas (1950-77) (Code B). 1 cassette.

BC-88, Bing Sings Rare Items (Code A). 1 cassette.

BC-102-103, Bing Sings Fluff Songs (2 Code A) 2 cassettes.

BC-119, Bing Sing-A-Long with Audience (Code A). 1 cassette.

BC-141-144, Bing Sings on V Discs (4 Code A). 4 cassettes.

BC-152, Bing Sings at Del Mar Race Track (Code B). 1 cassette.

HP-01-02, Hollywood Palace TV Show (Songs only) (Code B) 2 cassettes.

BC-156, Bing Sings Songs of Flowers (Code A). 1 cassette.

BC-167, Bing Sings Songs on Dreams (Code B). 1 cassette.

- AND MANY MORE -

AVAILABLE ONLY TO MEMBERS OF
THE VARIOUS CROSBY CLUBS

MORE CASSETTES

Recently we received a copy of the Redmond Nostalgia Company's latest supplement to its master tape catalog. Larry Kiner's company has supplied tapes and records to Crosby collectors for many years. Here are some of the items to be found in the new supplement.

CO-1465, THE CROSBY YEARS, 1904-1977 - Part 1, 1904-1920.

CO-1466, THE CROSBY YEARS, 1904-1977 - Part 2, 1920-1926.

CO-1467, THE CROSBY YEARS, 1904-1977 - Part 3, 1927-1928.

CO-1468, THE CROSBY YEARS, 1904-1977 - Part 4, 1928-1929.

CO-1469, THE CROSBY YEARS, 1904-1977 - Part 5, 1929-1930

CO-1470, THE CROSBY YEARS, 1904-1977 - Part 6, 1931.

CO-1471, THE CROSBY YEARS, 1904-1977 - Part 7, 1931-1932.

CO-1472, THE CROSBY YEARS, 1904-1977 - Part 8, 1932-1933.

CO-1473, THE CROSBY YEARS, 1904-1977 - Part 9, 1933.

CO-1474, THE CROSBY YEARS, 1904-1977 - Part 10, 1934.

CO-1475, THE CROSBY YEARS, 1904-1977 - Part 11, 1934-1935.

CO-1476, THE CROSBY YEARS, 1904-1977 - Part 12, 1935.

CO-1477, THE CROSBY YEARS, 1904-1977 - Part 13, 1935-1936.

AND SO FORTH, THROUGH CO-1496, Part 40, 1975-1977.

CO-1497, KRAFT MUSIC HALL, 7-30-44 & 9-10-44, both w/Marilyn Maxwell.

CO-1498, BING CROSBY AS GUEST ON NBC, 1-14-42 & 4-18-48.

CO-1499, MUSIC ON DECK, 4 programs with Bing and Fred Waring Glee Club.

CO-1599, BING CROSBY REHEARSAL FLUFFS, 10-15-60. Nine Bing Fluffs.

CO-1680-CO-1685, BING CROSBY 1930's KRAFT MUSIC HALL SONGS. 6 cassettes.

These cassettes are \$4.95 each, with a shipping/handling charge of \$3.00 per order in the U.S.A. Order from The Redmond NOSTALGIA Company, P. O. Box 82, Redmond, WA 98073-0082. Make remittance payable to K. A. Kiner.

Larry's massive catalogs contain many more items by Bing (and about every other artist you could think of). Open reel tapes are also available.

VIDEO



Although it's been out since 1987, this is the first copy of "Robin and the Seven Hoods" I've come across at a video store, thus enabling me to make a xerox of its cover. It is available from Warner Home Video, #WHV 11369, for \$59.95, should you desire a copy.

(This tape reminds us of the death of one of the film's stars, Sammy Davis, Jr., who left us on May 16. Sammy was a fantastic performer, and we will miss him. WLM.)

Also noted in a video tape listing at the same location was a tape entitled "Bing Crosby, Family and Friends--A Christmas Video." It is described as a compilation of Christmas songs from TV Christmas specials and includes "We Wish You a Merry Christmas," "Jingle Bells," and "Joy to the World." Address given is JLA Productions, P.O. Box 907, Hollywood, CA 90078.

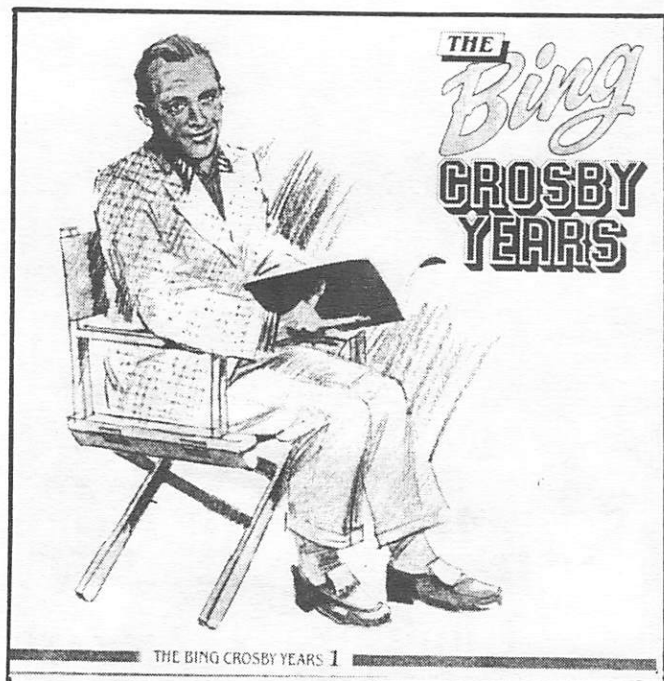
The same catalog also informs me that RCA/Columbia's release of "Road to Rio" (#60870) is now retailing for \$69.95. I believe this is \$10.00 less than when first released.

--M.S.

BC ON CD-AN UPDATE

CONTRIBUTORS:

MARK SCRIMGER, ERNEST SUTKOWSKI
GREG VAN BEEK, FRANK WHITTAKER



THE BING CROSBY YEARS. Reader's Digest (England).

NOTE: Not all tracks are with Bing Crosby. Other artists are listed below.

DISC ONE: Where the Blue of the Night; Sophisticated Lady (Duke Ellington); Night and Day (Fred Astaire); Love Is Just Around the Corner; Forty-Second Street (Boswell Sisters); Please; I'm Gonna Sit Right Down and Write Myself a Letter (Fats Waller); Falling in Love Again (Marlene Dietrich); June in January; Some of These Days (Sophie Tucker); Honeysuckle Rose (Fats Waller); I've Got the World on a String (Louis Armstrong); Miss Otis Regrets (Mills Bros.); Red Sails in the Sunset.

DISC TWO: Pennies from Heaven; A Fine Romance (Fred Astaire); I Got Plenty o' Nuttin'; Marie (Tommy Dorsey); I Can't Get Started (Bunny Berigan); Sweet Leilani; You Made Me Love You (Judy Garland); Bei Mir Bist Du Schöen (Andrews Sisters); Too Marvelous for Words; Let's Call the Whole Thing Off (Ink Spots); The Way You Look Tonight (Bing & Dixie Lee Crosby); When Somebody Thinks You're Wonderful (Fats Waller); I'm an Old Cowhand; I'm Putting All My Eggs in One Basket (Boswell Sisters); Thanks for the Memory (Bob Hope & Shirley Ross); You Must Have Been a Beautiful Baby; Begin the Beguine (Artie Shaw); Mexicali Rose; A-Tisket, A-Tasket (Ella Fitzgerald); Sing, Sing, Sing, (Benny Goodman).

DISC THREE: Over the Rainbow (Judy Garland); Sunrise Serenade (Glenn Miller); An Apple for the

Teacher (Bing with Connee Boswell); Cherokee (Charlie Barnet); Stardust; If I Didn't Care (Ink Spots); Somebody Loves Me; Little Brown Jug (Glenn Miller); Our Love Affair (Frank Sinatra w/Tommy Dorsey); A Nightingale Sang in Berkeley Square; The White Cliffs of Dover (Glenn Miller); I'll Be with you in Apple Blossom Time (Andrews Sisters); Tonight We Love (Tony Martin); San Antonio Rose; Yes, My Darling Daughter (Dinah Shore); Blueberry Hill (Glenn Miller); Whispering Grass (Ink Spots); That's for Me; Amapola (Bob Eberly & Helen O'Connell w/Jimmy Dorsey); Mister Meadowlark (Bing with Johnny Mercer); I'm Nobody's Baby (Judy Garland); Trade Winds.

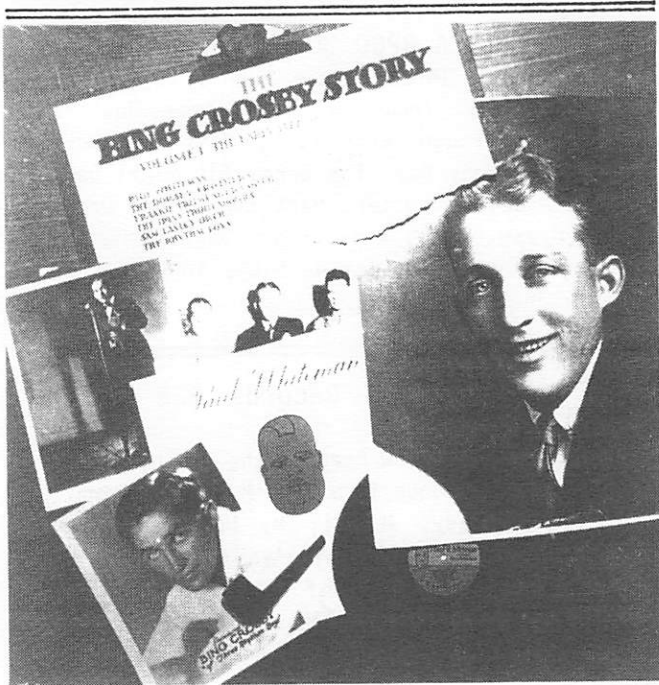
DISC FOUR: Swinging on a Star; Dearly Beloved (Glenn Miller); San Fernando Valley; Put Your Arms Around Me, Honey (Dick Haymes); Moonlight Becomes You; Paper Doll (Mills Bros.); Strip Polka (Andrews Sisters); People Will Say We're in Love (Bing with Trudy Erwin); You'd Be So Nice to Come Home To (Dinah Shore); I'll Get By (Ink Spots); Is You Is, Or Is You Ain't (Bing with Andrews Sisters); Long Ago (Jo Stafford); Skylark (Glenn Miller); I'll Be Seeing You; Sentimental Journey (Doris Day); It Had to Be You (Dick Haymes & Helen Forrest); I Can't Begin to Tell You; To Each His Own (Ink Spots); Ac-cent-tchu-ate the Positive (Bing and Andrews Sisters); Prisoner of Love (Ink Spots); They Say It's Wonderful.

DISC FIVE: I'm Always Chasing Rainbows (Perry Como); A Couple of Song and Dance Men (Bing with Fred Astaire); Inka Dinka Doo (Jimmy Durante); Five Minutes More (Tex Beneke & Glenn Miller O.); Mine (Bing with Judy Garland); Anniversary Song (Dinah Shore); There's No Business Like Show Business (Bing with Dick Haymes & Andrews Sisters); I Wonder Who's Kissing Her Now (Perry Como); Alexander's Ragtime Band (Andrews Sisters); Dear Hearts and Gentle People; "A" You're Adorable (Jo Stafford & Gordon MacRae); On the Sunny Side of the Street; Little White Lies (Dick Haymes); Again (Doris Day); A Tree in the Meadow (Monica Lewis and Ames Bros.) Dance Ballerina Dance; Lavender Blue (Dinah Shore); Bali Ha'i (Perry Como); Now Is the Hour; Forever and Ever (Russ Morgan); Galway Bay.

DISC SIX: The World Is Waiting for the Sunrise (Les Paul & Mary Ford); Play a Simple Melody (Bing and Gary Crosby); A Bushel and a Peck (Doris Day); You're Just in Love (Perry Como & Fontane Sisters); All My Love; Sentimental Me (Ames Bros.);

Anytime (Eddie Fisher); Autumn Leaves; Nevertheless (Mills Bros.); No Other Love (Jo Stafford); If I Were a Bell (Bing with Patti Andrews); Botcha-a-Me (Rosemary Clooney); Sparrow in the Tree Top (Bing with Andrews Sisters); Sound Off (Vaughn Monroe).

(Also available in LP and cassette format.)



THE BING CROSBY STORY; VOL. 1: THE EARLY JAZZ YEARS, 1928-1932. CBS Special Products A2 201.

DISC ONE: Mississippi Mud (w/Trumbauer) Wa-Da-Da; 'Tain't So, Honey, 'Tain't So; My Suppressed Desire; Makin' Whoopee; I'll Get By; If I Had You; Susanna; Let's Do It, Let's Fall in Love; The Spell of the Blues; My Kinda Love; Till We Meet; Louise (w/Whiteman); Louise (w/Rhythm Boys); I Kiss Your Hand, Madame; Baby Oh Where Can You Be.

DISC TWO: Can't We Be Friends; Without a Song; Gay Love; If I Had a Talking Picture of You; After You've Gone; Sweet Sue, Just You; You Brought a New Kind of Love to Me; Livin' in the Sunlight, Lovin' in the Moonlight; St. Louis Blues (Takes A and B); How Long Will It Last; My Woman; Paradise; Lord, You Made the Night Too Long; Sweet Georgia Brown; Cabin in the Cotton.

(Also available in cassette format.)

BING CROSBY: SWINGING ON A STAR. CeDe International CD 66082 (E.E.C.)

Swinging on a Star; Vaya Con Dios; In a Little Spanish Town; Mack the Knife; Some Sunny Day; True Love; Dream a Little Dream of Me; Mamma Loves Pappa; I'm Gonna Sit Right Down and Write Myself a Letter; Down Among the Sheltering Palms; I Love You, Samantha; Exactly Like You; Whispering; Where the Blue of the Night; A Gal in Calico; Let a Smile Be Your Umbrella.

BING CROSBY WITH GARY CROSBY AND THE ANDREWS SISTERS. Starlight CDS-51058.

Where the Blue of the Night; Play a Simple Melody (w/Gary Crosby); Don't Fence Me In (w/Andrews Sisters); On the Atchinson, Topeka and the Santa Fe; I'll Be Seeing You; In the Cool, Cool, Cool of the Evening (w/Jane Wyman); Amor; Pistol Packin' Mama (w/Andrews Sisters); Swinging on a Star; San Fernando Valley; Galway Bay; Sam's Song (w/Gary Crosby); Too-Ra-Loo-Ra-Loo-Ral; Deep in the Heart of Texas.

POCKETFUL OF DREAMS (American Legends Series). ProArte/Fanfare CDD 457.

Learn to Croon; Stardust (1931); It Must Be True; St. Louis Blues; Shine; Brother Can You Spare a Dime; You're Getting To Be a Habit with Me; I'm Through With Love; Wrap Your Troubles in Dreams; The Day You Came Along; My Honey's Loving Arms; I've Got to Pass Your House; Love Thy Neighbor; Love Is Just Around the Corner; A Fine Romance (w/Dixie L. Crosby); Alexander's Ragtime Band (w/Connie Boswell & Eddie Cantor); Small Fry (with Johnny Mercer); I've Got a Pocketful of Dreams.

SWINGING ON A STAR. MCAD-31367.

Road to Morocco (w/Bob Hope); Moonlight Becomes You; Ain't Got a Dime to My Name; Constantly; Sunday, Monday or Always; If You Please; Going My Way; Swinging on a Star; The Day After Forever; Too-Ra-Loo-Ra-Loo-Ral; Ave Maria; Silent Night (1947). (Formerly DL-4257).

BING CROSBY: 20 GOLDEN MEMORIES. Companion 6187152 (Denmark).

True Love (w/Grace Kelly); White Christmas; Swinging on a Star; Dear Hearts and Gentle People; Don't Fence Me In (w/Andrews Sisters); Welcome to My Dream; Blue Skies; I'm Through With Love; The Ol' Spring Fever; I'm an Old Cowhand; Moonlight Becomes You; Pistol Packin' Mama (w/Andrews Sisters); I Kiss Your Hand, Madame; Now Is the Hour; Beyond the Reef; You Are Too Beautiful; Too-Ra-Loo-Ra-Loo-Ral; Where the Blue of the Night; What's New; Smarty.

A WORD OF CAUTION

A couple of our members have reported difficulties with the Simmons Corporation of Milwaukie, Oregon. Ernest Sutkowski had a particularly upsetting experience with overcharging on CD's and shipping charges, plus short shipments. You will remember that Simmons was recommended as a source for overseas CD's in the Dec. 89 BINGANG.

More CD's

16 ORIGINAL WORLD HITS. Golden Gate Collection. MCA 8.62008 LZ (Germany).

Deep in the Heart of Texas; Poinciana; San Fernando Valley; Amor; Long Ago (And Far Away); You Belong to My Heart; Chattanooga Shoe Shine Boy; A Gal in Calico; Sioux City Sue; Ballerina; Moonlight Bay; In a Little Spanish Town; Mule Train; Riders in the Sky; La Vie En Rose; Symphony.

BING CROSBY AND FRIENDS. Magic DAWE 3. (United Kingdom).

(From radio broadcasts) Dearie (w/Ethel Merman); Lazybones (w/Louis Armstrong); The Wedding Samba (w/Andrews Sisters); Lonesome in the Saddle (w/Fred Allen); Just the Way You Are (w/Judy Garland); Yes, Sir, That's My Baby (w/Firehouse 5 + 2); Yakka Hula Hicky Dula (w/Al Jolson); Enjoy Yourself (w/Bob Crosby); Have I Told You Lately That I Love You (w/Bob Hope); Play a Simple Melody (w/Groucho Marx); Hello My Baby/In My Merry Oldsmobile/Call Me Up Some Rainy Afternoon/Walking My Baby Back Home (w/Judy Garland); Blueberry Hill (w/Louis Armstrong); To Prove That I'm in Love (w/Patti Page); Lily of Laguna/Goodbye (w/Beatrice Lillie & Alec Templeton).

CHRISTMAS WITH BING. Pickwick PWKS 561. (United Kingdom).

Christmas Is A-Comin'; Rudolph the Red-Nosed Reindeer; Sleigh Ride; Deck the Halls/That Christmas Feeling/I'd Like To Hitch a Ride with Santa Claus (with the 4 Crosby boys); That Christmas Feeling; Looks Like a Cold, Cold Winter; I Heard the Bells on Christmas Day; Silent Night; The First Snowfall; A Marshmallow World; Snow; Sleigh Bell Serenade; Is Christmas Only a Tree; Little Jack Frost Get Lost; The Snowman/That Christmas Feeling/I'd Like To Hitch a Ride with Santa Claus (w/the 4 Crosby boys); Happy Holiday.

BING CROSBY: THE COLLECTION. Object Enterprises OR0084 (United Kingdom).

Where the Blue of the Night; I Found a Million-Dollar Baby; At Your Command; Dancing in the Dark; Too Late; Sweet and Lovely; A Faded Summer Love; Just One More Chance; I'm Through with Love; Out of Nowhere; Goodnight, Sweetheart; I Apologize; Stardust; Wrap Your Troubles in Dreams; Just a Gigolo; I Surrender, Dear; If You Should Ever Need Me.

BING CROSBY: I WISH YOU A MERRY CHRISTMAS. Axis CDAX 260300 (Australia).

(Same contents as BING CROSBY'S CHRISTMAS CLASSICS, Capitol CDP 7 91009 2, U.S.A., with addition of Pat-a-Pan/While Shepherds Watched Their Sheep track.)

BING CROSBY. RCA BPCD 5092 (Australia).

O! Man River; Three Little Words; It Must Be True; Wrap Your Troubles in Dreams; Just a Gigolo; I'm Through With Love; Just One More Chance; Some Sunny Day; I'm Gonna Sit Right Down and Write Myself a Letter; Mack the Knife; Dream a Little Dream of Me; Whispering; Down Among the Sheltering Palms; The Little Things in Life; One More Time; Them There Eyes.

CLASSIC CROSBY. ABC Records 838 985-1 (Australia).

Sweet Georgia Brown; How Deep Is the Ocean; Dinah; Love Thy Neighbor; Once in a Blue Moon; Goodnight, Lovely Little Lady; May I; My Honey's Lovin' Arms; Home on the Range; You've Got Me Crying Again; After Sundown; Some of These Days; Shadows of Love; Basin Street Blues; Me and the Moon; Sail Along, Silv'ry Moon; I'm Falling in Love with Someone; A Blues Serenade.

Editor's Note: The CD's listed on this page were listed previously in the April 1990 issue of THE CROSBY VOICE --published by The Victorian Bing Crosby Society (Australia).

BEST-SELLING VIDEOCASSETTES, DEC. 89

1. **Batman** (Warner)
2. **Who Framed Roger Rabbit** (Touchstone)
3. **Bambi** (Disney)
4. **The Land Before Time** (MCA)
5. **Wizard of Oz: Anniversary Edition** (MGM-UA)
6. **New Kids on the Block: Hangin' Tough Live** (CBS)
7. **New Kids on the Block: Hangin' Tough** (CBS)
8. **Lawrence of Arabia** (RCA-Columbia)
9. **The Best of Eddie Murphy** (Paramount)
10. **Rudolph the Red Nosed Reindeer** (Family)
11. **Gone With the Wind: Anniv. Edition** (MGM-UA)
12. **White Christmas** (Paramount)
13. **Frosty the Snowman** (Family)
14. **Lethal Weapon** (Warner)
15. **Paula Abdul: Straight Up** (Virgin)
16. **Mutant Ninja Turtles: Killer Pizzas** (Family)
17. **Janet Jackson's Rhythm Nation** (A&M)
18. **Def Leppard: In the Round In Your Face** (Polygram)
19. **Beetlejuice** (Warner Bros.)
20. **Pink Floyd: Delicate Sound of Thunder** (CBS)

From BILLBOARD. Courtesy Pete Cakanic.

Sincerely Yours

by Lauritz Coopersmith
photos by Susan Trentacoste

Enter the Manhattan offices of autograph specialist Charles Hamilton and you'll see signatures displayed as you've never seen them before. It's all the work of Peter Constandy, a Connecticut artisan who sees autographs as more than ink on paper.



The lyrics from Bing Crosby's theme song, "Where the Blue of the Night Meets the Gold of the Day," were the artist's inspiration for this interesting abstract of sun and ocean meeting at the horizon.

Decorating with autographs? If you are Charles Hamilton, the head of the foremost auction gallery in the world devoted to the sale of autographs, it would seem a foregone conclusion. Yet when Hamilton decided to decorate the reception room of his New York City offices with autographs, he found it easier said than done.

Enter Peter Constandy, a Connecticut artisan with an eye for the unusual, and the project was merely a few colored mat boards, photographic images and paper collectibles away. Hamilton and Constandy consented to share the remarkable results with the readers of *Collectibles Illustrated*, in hopes that collectors will endeavor to enhance their own collectibles, believing that a collection is best appreciated when displayed.

The first step is to acquire the art you wish to work with. Constandy suggests that one really need not go any further than marked-down movie or popular music books from a local bookstore, a few pieces of old sheet music, or pages from old magazines. Mat boards are available from any art supply store, as is an inexpensive mat cutter capable of cutting a bevel.

Draw the design you want on the back of the board to be cut. The inspiration for your design should come directly from the individual or collectible to be displayed. "You're not trying to overshadow what you have," Constandy said. "You want it to be balanced and true."

Autographs should be placed in a free-floating manner within the boards, in case it becomes desirable to remove them at a future date. Spray-mount (glue in a pressurized can) can be used to hold together the portions of the mat boards not touching the autographed paper.

Of course, the success of each mat is up to the ingenuity of the person creating it. When Constandy thought of Shirley Temple, the song "On The Good Ship Lollypop" came to mind and lollypop patterns resulted. A Judy Garland signature brought the image of a rainbow, while Bela Lugosi's penmanship conjured up a bat. The rest is up to you. ♦

COLLECTIBLES ILLUSTRATED

♦ JULY/AUGUST 1983

SCRAPBOOK



Wingy Manone: 'If he were in town, he'd come over'

Seven years together on Kraft Music Hall

Wingy Manone, the old jazz trumpeter, performs in a San Francisco night club today, but his old friend won't be there to sing along and listen and join him in a drink between acts.

"If he were in town, he'd come over," Manone said.

But he won't be in town again. "He" was Bing Crosby. The 77-year-old Manone, who's met a few people in the entertainment business since he came out of New Orleans, remembers Crosby with fondness, going back to New York in 1935, at a night club on 57th Street.

"I'd played my version of the 'Isle of Capri' and he came over and said 'You sure got a fine tone, a big fat tone, on that trumpet.' Then he offered me a job."

He joined Crosby as the "court jester," playing, singing and joking, on a weekly radio program called Kraft Music Hall. Manone kept mispronouncing words, and Crosby kept giving him two weeks' notice.

But Manone and Crosby continued to perform together for seven years.

"He was the best guy in

Hollywood," said Manone. "He couldn't say 'no' to anybody. Anybody could tap him. He helped everybody, including a lot of jazz guys."

He remembers that Crosby would join him and a few others, singing jazz songs, and Manone respected his musical abilities. "He knew just what to do. Nobody could touch him."

Like Crosby, Manone has kept active, moving on from concert to concert — 28 one-night stands in Europe last year.

Every once in a while, he'd bump into Crosby. He last saw him a year ago, at a bar in Hollywood. They had a long talk.

"He was the life of Hollywood," said Manone. "When I was on his show, he'd invite me to his parties. All the big shots were invited, but he'd always call me."

Manone didn't know Crosby was abroad when he was arranging his concert at Bimbo's for 2 p.m. today, and he'd insisted that Crosby be invited.

"He never said 'no' to anybody," said Manone. "To know he's dead really knocks me out."



GOING "ON THE ROAD" WITH BING AND BOB meant laughing all the way. The *tres chic* ensembles they're wearing must be something they picked up on *The Road To Hong Kong*, their last "road" pic, made in 1963. Those films needed no laugh tracks!



Song & Dance



Shown on the set of Bing Crosby's recent holiday special are Bing Crosby and Fred Astaire, discussing the progress of their recent United Artists albums, Crosby's "That's What Life Is All About," and Astaire and Crosby's "A Couple of Song and Dance Men." The albums were recorded and released in England. UA imported the albums for consumer purchase in the States. Shown looking at the "couple of song and dance men" are Jerry Thomas (left), vice president, UA international operations, and John Ilerardi (right), manager, UA international operations.



DR. COOK'S GARDEN

Starring Bing Crosby and Frank Converse. Dr. Cook's practice is to nurture the healthy, care for the sick and weed out the unwanted.

**TODAY'S 3:30
MOVIE**



TV GUIDE

**close
up**

BING CROSBY
WED. 9:00 (2) 16
FRI. 10:00 (9)

TV Guide 12-1-76

Special: Christmas cheer from Bing, his family and friends.

In this year's celebration—Crosby's 41st since he began the tradition on radio—Jackie Gleason and Bernadette Peters join in the yuletide spirit with Bing's wife Kathryn, their daughter Mary Frances and sons Harry and Nathaniel.

Stylish sets and costumes help set a festive mood for the show, which has comedy (Crosby and Gleason in Santa Claus outfits singing "Put It There, Pal") and songs for all seasons. But the closing sequence is the Crosby hallmark: an ensemble songfest of Christmas music that includes "Hark, the Herald Angels Sing," "God Rest Ye Merry Gentlemen" and Bing's solo, "White Christmas." (60 min.)

Additional Highlights

"One," from "A Chorus Line"

..... Bernadette
Johnny Mercer tribute All
"Style" Bing, Bernadette, Jackie



Jackie Gleason and Bing Crosby

Jack Harris' Suit Vs. Crosby, Others; Bing Sound-Alike

Los Angeles, Nov. 25.

Jack Harris, radio personality, slapped \$2,000,000 damage suit in Superior Court against Bing Crosby, Bing Crosby Productions Inc., Bing Crosby Enterprises; Basil Grillo, manager of Crosby; and attorney Richard C. Bergen. He charges libel, slander, interference with employment agreement and conspiracy.

Harris claimed he is being deprived of employment because his voice closely resembles Crosby's. Complaint filed by law firm of Arthur J. Crowley also asked for an injunction restraining defendants from "false and defamatory" claims that "will continue to threaten suit against any persons proposing to utilize Jack Harris' services on radio or television so as to defeat any efforts toward employment by the plaintiff."

Suit contended that threat of a suit had the effect of Mark C. Bloome Co., L.A., cancelling a series of radio commercials for the company. Harris, according to suit, had received a letter from Jerry Fields, prez of the Bloome company, in which latter said he had anticipated using Harris for a "great many commercials" on radio, possibly tv, "but we cannot afford the time or expense of a lawsuit."

Complaint further charged that Harris' reputation as an announcer, singer and entertainer had been "impugned, maligned and impaired," and that Harris was subjected to "scorn and ridicule" and had suffered "great mental and emotional distress."

Sum of \$1,000,000 is asked on this count, and exemplary damages for \$1,000,000 also are sought.

Variety, 11-26-75

THURSDAY. As Chuck Reardon in "Road to Zanzibar," Bing Crosby said: "Some fellows got it and some fellows ain't got it. I got it." **Bing Crosby: His Life and Legend** (9 ABC) proves what everyone knows—that Bing himself had it too. A two-hour tribute to his half-century career, the special offers scenes from Bing's films, reminiscences by his family and friends (including Bob Hope) and highlights from his TV specials.

TV Guide, 5-20-78

Bing Crosby's Son — Why He Killed Himself Just Before Christmas

BY ROBERT G. SMITH

Bing Crosby's son Lindsay killed himself during the Yuletide season because he couldn't bear facing another Christmas — a holiday that brought back graphic, hated memories of the father he despised.

All his life Lindsay had carried the scars of being physically and emotionally abused as a child by Bing — who often beat him at Christmas.

Everyone revered Bing because of his famous song and movie "White Christmas." So Lindsay once vowed to a friend that if he ever killed himself, he would do it at Christmas — just to show the world what a rat his dad really was.

And on December 11 — less than 24 hours after watching "White Christmas" on TV — 51-year-old Lindsay blew his brains out.

Christmas had always been a bad time for Lindsay. But this year had been the worst of all. He'd been so severely depressed in recent weeks that he had to be hospitalized. Then he suffered serious financial setbacks — and finally, a breakup with his girlfriend had left him shattered.

And always, hovering over his tragic life like a black

cloud, were his dark depressing memories of Bing.

Said Lindsay's first cousin Carolyn Michels:

"Every time he heard the voice of his father Bing crooning 'White Christmas' — probably the most-heard carol on car radios and in shopping malls — it was another reminder of what a failure his own life had turned out to be.

"His brother Dennis recently told me Lindsay felt everything he did, everything he touched, was doomed to fail — and Lindsay dreaded the approach of Christmas with all its pain and sad memories.

"Lindsay felt his whole life was one big colossal waste. Being Bing's son ruined his life."

For Lindsay there were no White Christmases, only black ones — and he'd even threatened to commit suicide during the holiday season, revealed Robert Slatzer, coauthor of the 1981 biography "Bing Crosby — The Hollow Man."

Slatzer told The ENQUIRER: "Lindsay told me a few

years ago: 'I hate Christmas because of Pop and I always will. It brings back the pain and fear I suffered as a child.

"And if I ever do myself in, it will be at Christmas-time. That will show the world what I think of Bing Crosby's 'White Christmas.'"

Confided Slatzer, a Crosby family friend for many years:

"Lindsay hated his father with a passion. He could never forgive Bing for the way he'd been treated as a child — especially at Christmas-time.

"Instead of being a time of joy and love and peace, Bing had made Christmas a time of pain and suffering for Lindsay and his three brothers Gary, Dennis and Phillip.

"During the Christmas holidays Bing often took his boys to his ranch in Elko, Nev., and worked the hell out of them.

"If they didn't do enough work, he would beat them. They lived in fear of those brutal beatings.

"These childhood experiences ruined the holiday season for Lindsay — and scarred him for life."

Bing was cold, distant and imposed harsh rules on his sons — and when they broke those rules, they were beaten until they bled, say insiders. He also constantly belittled the boys, calling them "stupid asses who won't amount to anything."

Lindsay was the most sensitive son . . . and his dad's abuses and lack of af-

fection hit him the hardest, coloring his entire life.

Incredibly, in recent years Lindsay — who lived in Calabasas, Calif. — often "tortured himself around Christmas-time by listening to his father's records," said a close friend — who added: "He was in bad shape, getting more and more depressed."

This year, Lindsay reached his lowest point ever.

For years he'd been a manic-depressive who had to take drugs to keep from going over the edge. But by September he had grown so severely depressed he had to check into a psychiatric hospital for six weeks, said a close friend.

"Lindsay's behavior became more and more bizarre in the past year," the friend confided. "For example, he wouldn't buy anything at the grocery store unless he had a coupon for it — yet he'd often buy a hamburger at a restaurant and leave the waitress a \$100 tip."

Then came another blow: Lindsay — a three-time loser in marriage — broke up with his girlfriend, Pam Desnon, because she couldn't stand his bizarre mood swings. They managed a reconciliation, but the relationship remained very rocky.

Lindsay also was having worsening money problems — adding to his depression, says a pal. Even his car recently was repossessed.

"Lindsay had severe money problems. The money from his trust fund was declining due to investments that were not doing well. And he had to split the trust fund income with an ex-wife. He told me, 'I'm in financial ruin.'"

On the night of December 10, Bing's movie "White Christmas" aired on TV.

"Lindsay told his girlfriend Pam he was going to watch it — even though he said he hated it," said a close friend.

And less than 24 hours after watching the movie, Lindsay ended his life by putting a bullet through his brain. The pain had finally ended.

BRUTAL FATHER: Bing's public image of a loving dad hid the awful truth — he beat sons (l. to r.) Phillip, Lindsay, Gary and Dennis till they bled.



Swaps And Such

WANTED: A copy of Decca 78 #3388, "The Legend of Old California"/"Prairieland Lullaby," or will accept a good copy on cassette tape. John Moore, Box 84, Corsicana, TX 75151.

FOR SALE--BEST OFFER: Decca 78 album #306, "Holiday Inn," six records. Kathryn J. Hayes, 1951 Hull Ave., Westchester, IL 60154.

WANTED: Anything by Bing during the years 1938-1940. Will buy, sell or trade. Jay Coleman, P.O. Box 1410, Sedona, AZ 86336.

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Salute COLLECTOR RECORDS BUY - SELL - TRADE SINATRA MEMORABILIA

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BING CROSBY RECORDS AVAILABLE!

WANTED: Victor Young Brunswick recording (#6239) "Crosby, Columbo and Vallee." Also copy of "Radio-land for Oct. 33 (Bing on cover; will pay top price) and sheet music for "So the Bluebirds and the Blackbirds Got Together," "Let's Spend an Evening at Home," "Where Are You, Girl of My Dreams," and "Let's Make Up." Bob Landry, 705 E. Galena, Aurora, IL 60505, (708) 898-1289.

FOR SALE--BEST OFFER: Bing Crosby juke box (plays 78's only), at least 35 years old. Has metal frame with plastic front which lights up from lightbulb behind it. Corinne Klinker, 8109 D Puritan Ave., Mentor, OH 44060.

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BACK ISSUES AVAILABLE: July 88, December 88, June 89, and December 89 issues are available from the editor for \$5.00 each. No other issues are available.

BOOKS WANTED: "Bing," by Ted and Larry Crosby (Bolton Printing Co., 1937), hard or soft cover. Also: "The Hurrell Style," by George Hurrell (original issue, 1977). Bob Landry, 705 E. Galena, Aurora, IL 60505, (708) 898-1289. Would also like copies of "40 Years in Hollywood; Portraits of a Golden Age," by Roman Freulich (1971) and "Hold Still, Hollywood," by Bert Longworth (1937), hard or soft cover.

WANTED: VHS copy of "Top o' the Morning," also better copies of "Dream House" and "One More Chance." Need V Discs 24, 28, 128, and 221; Decca 45's 9-27643, 91612, album set 9-111; "Thanks" by Philip Crosby on Chevron label, several 78 Brunswicks; "Sunday in Hollywood with Ann Blyth and Bing (LP); Decca LP's DL-4255 and 4258. Harold Sunners, 1269 E. 49 St., Brooklyn, N. Y. 11234.

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